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"JEWELS OF RICH AND EXQUISITE FORM."—Cymbeline, Act I. sc. ii.

ANSWERS TO CORRESPONDENTS.

* * * We have hitherto answered the larger number of letters containing queries, by post, but these are now becoming so numerous that for the future we shall reply only through the medium of this column.

DRAMATIC.

ARTHUR EVANS.—Mrs. Scott Siddons gave her first public reading in London on April 1, 1867.

J. L. BOND.—Mrs. Stirling was born in Queen-street, May-fair, in 1817, and was educated in France. She made her first appearance on the stage as Miss Fanny Clifton, at one of the east London theatres, when sixteen years of age.

J. H. K.—Mrs. G. V. Brooke's maiden name was Jones.

A. Z.—The Theatre Royal, Liverpool, was opened under the authority of a patent, at the expense of the corporation, on the 5th of June 1772, with the play of Mahomet.

H. GAUNT.—Mrs. Garrick was born at Vienna, and was the daughter of M. Johann Veigel. Her early career was one of great mystery and romance. She came to England disguised in male attire, and made her first appearance at the opera-house in the Haymarket as a dancer, under the name of Violetta. Her gracefulness and beauty were much admired, and it was whispered that she was the natural daughter of Richard Boyle, the third earl of Burlington.

MUSICAL.

F. B.—"My Heart will be broken for Erin," was composed by Mr. F. N. Crouch.

W. R.—We believe that Mr. Sims Reeves has never sung "The Village Blacksmith" in public.

J. S. H.—The opera entitled "Pascal Bruno," composed by Mr. J. L. Hatton, was successfully played in Germany many years ago, but never in England. It contains the fine "Revenge" song which Staudigl used to sing when here.

DELTA.—Grisi was not a soprano sfogato, and C in

anger. There is a fire in his attack on "the unco guid" which suggests either hysteria, or righteous indignation; and he shall have the benefit of the doubt. As he has, doubtless, ere this sent a copy of his circular to Mr. Spurgeon, and Dr. Parker, and the Revs. H. R. Haweis, J. B. Chown, and Dr. Cumming, a great sermon on tea—modelled on a well-known, if apocryphal, sermon on malt—may be looked for.

If we could only once meet with the Person (it must be A Person) who is writing "Faithful Unto Death," in the *Stockton Herald*, we should feel that we had not lived in vain. The manufacturer of this remarkable novel is also responsible for having produced "Mabel Linwood," and other works of fiction; the names of these, however, she modestly conceals from public gaze beneath the impenetrable veil of "&c., &c." Chapter VII. introduces us to Ernest (spelt variously Ernest and Earnest) Vaughan. "He had just come from London, where he had been completing his term at Cambridge, and he was full of enthusiasm of College and University life." From a light-haired youth with wide ample forehead who had performed the somewhat difficult feat of being in two places at once, one might have expected some such description of "the charm of College life" as the subjoined: "Nowhere, Miss Armstrong, is there such rare companionship to be found with men of real mental calibre and worth, those who will be the future politicians, statesmen, and authors of the day, as in University life. Then there is the glorious freedom of the masculine coteries which meet from evening to evening, now in one room, now in another, to discuss the subjects which are occupying the greatest thinkers of the age; and last, not least, the unrivalled fun—if you will pardon the expression—of outwitting the tutors, yea, and the principal himself, all honour be to his reverend head." We wonder if the depression which prevails in the district where "Faithful Unto Death" is being published, is in anywise assignable to an eruption of newspaper novels of fearful and unparalleled flaccidity?

IN Mr. Butler's rather clever satire "Nothing to Wear," the heroine is stated to have possessed, amongst a variety of other costumes,

Dresses in which to do nothing at all.

A reigning sumptuary authority has been good enough to prescribe the proper costumes for female tourists. We learn, therefore, that to "enjoy at North Cape the marvellous spectacle of the sun at midnight, the very plainest travelling costume is necessary, with one good dress for town wear."

DURING the present hot weather, writes another of Mr. Worth's disciples, "dressmakers revel in zephyr cloth, batiste, foulard, and linen. The idea of wearing anything thicker does not seem possible." A friend of ours, who for the past fortnight has driven from his British hotel in St. Helier's to indulge in a daily drive from the Proscrit's Rock, on the fringe of St. Clement's Bay, writes to say that he pities the ladies, if nothing less elaborate than the following will suffice them in the shape of bathing costume. "One other costume (the cuirasse) is a little more showy. It is closely copied in shape from Joan of Arc's fighting costume. It has trousers to the knees, but almost tightly fitting—not quite, or they could not be taken off easily enough. Over this is a short tunic, also quite tight round the figure; it reaches to about half-way down to the knees. Then over this again is a long and perfectly tightly-fitting cuirasse body, without sleeves. Ladies who bathe in this costume must merely walk through the water; to dance among the waves would be impossible in this tight attire. Fancy," he observes, "walking through such waves as those which beat upon the coast of Jersey!"

THE other day a member of the Lower House elicited a laugh by quoting two of Cobbett's specimens of nouns of multitude—namely, "The House of Commons," and "A den of thieves." We disentombed the member for Oldham's Grammar of the English Language; and, over a pipe, searched for those examples, but failed to find them. We did, however, alight upon this: "Game is not a noun of multitude, like mob, or House of Commons;" and also upon other amusing proofs of his political hatreds, to wit—"This is House-of-Commons language. Avoid it as you would avoid the rest of their doings." It is to be hoped, for the sake of its comfort on "the other side" (as the Spiritualists have it), that the wraith of Cobbett is kept in ignorance of the progress made by the age since he settled with Charon. Especially of the age's progress in dietetics. How Cobbett hated tea! And how fervently he prayed for the time when every English labourer would brew his own beer! While, as for the potato, but—hear him advertise "Cobbett's Corn-Book." "I promise myself the pleasure of seeing this beautiful crop growing in all their gardens, and to see every man of them [the labourers in Kent, Sussex, Hants, Wilts, and Berks] once more with a bit of meat on his table, instead of the infamous potato."

IF Sir Henry James, Q.C., M.P., was seen, on Saturday afternoon last, in the Strand, gazing at a copy of last week's *Graphic*, was he actuated by a feeling of "prurient curiosity?" And—is a Bravo number of the *Graphic* "a raree show?"

"WE hardly know," writes the meek and lowly editor of the *Englishman*, "in what Irish bog this bogtrotter first saw the light; perhaps he does not know himself; nor should we abuse him for the land of his birth, for we are above mere national prejudice; but the fact cannot be concealed that he has all the worst qualities of the worst Hibernian breed, without any of those fine redeeming traits which make their gentlemen some of the most fascinating and accomplished in the world, and their middle and humbler classes, faithful, witty, brave, and generous. The true Irishman is chivalric. This man is a sneak and coward. The true Irishman is high-minded. This man is mean in every thought." We hardly know whether to

congratulate Lord Cairns, or to commiserate with him on the above remarkable testimony to his merits. We may add, however, in this connection that the copy of the *Englishman* from which we make the above extract contains the following:—"Dr. Kenealy's Prayers.—A few remaining copies of this sublime collection of Prayers and Meditations may still be had."

If you asked Lord Macaulay's fourth-form boy, he could tell you that the public is entitled to be present at a coroner's inquest held in this realm. That same boy could also tell you that it is only with the consent of the coroner counsel may interrogate a witness at a coroner's inquest. Now there is no where in the law a prohibition on the public against taking notes while present. When your neighbour is taking notes, it is not mannerly to look over his shoulder, and spy into what he is about, or to set others to do this thing; or even to admit or use any knowledge of what your neighbour has been taking down, although the knowledge reach you at second hand, and without arrangement or solicitation. How then are we to account for the following, extracted from the report of a coroner's inquest, held near London:

Sir Henry James.—I regret to have to complain, but in the interests of my client, I must draw your attention, Mr. Coroner, to the fact that there were yesterday persons in the room closely observing the witness and making sketches of her. I hope this place is not to be made a raree show for the gratification of a prurient curiosity ("Hear, hear," from the Jury).

Mr. Serjeant Parry.—Such persons should be pointed out and excluded (hear).

Sir Henry James.—Well, I hope the practice will be discontinued.

Examination continued.

Sir Henry James should surely know the law; and as to manners, why, even attorneys, before their general conversion into solicitors, were accounted gentlemen, and styled "gentlemen attorneys." In this instance, the coroner seems to have known the law, for he spoke no word; he also seems to have shown breeding, for he took no notice of Sir Henry James's bad manners.

We have a contemporary in whom we delight—the *Illustrated Sporting and Dramatic News*—writes one of the editorial staff of the *Medium*, and he, thereupon, proceeds to rate us in *Medium-istic* English, because we some weeks since made fun of a provincial reporter's description of a spiritualistic séance, which appeared in the journal in question. As to that report we remain obdurate. The "lights which were luminous, but gave no light or reflection" are yet too many for us, even in the face of the definitions, "being perfectly accurate in fact, though literally illogical." For the rest "the Circular man" asks the *Medium's* pardon. The name of the leading organ of English spiritualists ought to have been more frequently mentioned in these columns, if on no other ground, certainly on the ground of its being the best comic journal in existence.

ON THE MOORS.

TWELFTH OF AUGUST.

A WIDESPREAD moorland with purple heather
And soft cloud shadows upon the moss,
A glimpse of the sea and the sky together—
The dim horizon the fleet ships cross.

There's the scent in the air that tells of summer,
The glow in the sky that August brings,
And the spray-white gull is a fitful comer,
Whirling away upon waving wings.

To-day the growth of the ferns is greenest
Their feathery frondlets are never still,
The tiny rivulet trickles sheenest,
Cool as snow from the heart of the hill.

And loudly an old cock screams defiance,
As he starts from the moor with eager spring,
And his youngsters follow with firm reliance
On all the strength of the untried wing.

But the shots ring out o'er the waving heather,
And e'er the gazer can draw a breath,
There's a broken wing and a scatter'd feather—
The shuddering moss bears the stains of death.

We walk through the afternoon all golden,
The dogs are as eager as are the men,
On till by evening shades enfolden,
The flow-ret closes within the glen.

Now we forget the seething city
And all the bores in the weary House,
The endless talk of the dull committee ;—
And Burgundy's best with roasted grouse.

H. SAVILE CLARKE.

MR. FREDERICK CAVILL intends to make the attempt to swim from Dover to Calais next week.

The National Gallery was re-opened to the public on Wednesday last.

THE sudden death at Paris, from the rupture of a blood-vessel, is announced of M. Duruof, the well-known aeronaut, at the age of thirty-four. In all he had made seventy-five aerial voyages.

The arrangements for the Temple Yacht Club handicap match to be sailed on Aug. 29, for prizes presented by the Commodore and Vice-Commodore, have been decided. The date of entry is fixed for the 16th inst.

AT Hengler's Circus, in Dublin on Monday night, "Lulu," the female acrobat, in taking a somersault, fell from a height of 50 or 60 feet on to the stalls. She was carried from the place insensible, but the accident was not so serious as was at first supposed.

The Liverpool and Glasgow steamer Owl, when on her voyage on Thursday morning from Glasgow to Liverpool, ran down the yacht Madcap, owned by Mr. Charles Pepper, of Ballygarth Castle, Drogheda. Two out of the 10 men on board the yacht were lost owing to the heavy sea.

SOME thousands of persons visited Brighton on Monday last, and the weather having been very fine, the beach, and indeed the sea front generally, has appeared as one dense mass of people, and the Aquarium and the West Pier have been thronged.—There was a large and fashionable company in the International Gun and Polo Grounds at Preston, where a novel and attractive series of sports took place.

"BRIEF" AUTHORITY.

FOR Sir Henry James, Q.C., M.P., and Mr. Serjeant Parry, and, emphatically, for Mr. Carter, coroner, we entertain a proper amount of respect. As an emotional examiner of a female witness, Sir Henry James is without an equal. He can aggravate his voice in that cooing manner which, beyond all other manners, thrills to the marrow the sensibilities of the family juror. Had he espoused the Church instead of the Law, the Establishment would by this time have boasted the possession of a bishop who could preach—an autocratic ruler who could govern. It is a thousand pities that he did not take to the Church. Had he done so, the vast majority of the electors of Taunton who returned him as their member would probably have had to look elsewhere for an opponent of those amiable ladies, Mr. Jacob Bright, Miss Becker, and Miss Frances Power Cobbe, and the bar of England would have lacked its "chiefest ornament;" but conceive, if such a broad conception be possible to "any narrow mind," the gain that would have accrued to the Church, had he entered its fold. And Serjeant Parry. That honest bluntness of utterance which is the learned Serjeant's most amiable characteristic, provoking from his most familiar admirers the gentle appellation of "bulldog of the bar,"—why, everybody knows that its effect on judge and jury is invincible. We are proud of our burly Serjeant. We rejoice in his gruff tones, for we know that so long as they can be heard in the land the rights of Englishmen are safe. And Mr. Carter. An ill-natured writer in the *Observer* takes exception to the view that a coroner, like a good little boy of the Aitkin and Barbauld period, should be seen and not heard. We think otherwise. Our typical coroner is Mr. Carter. To see him preside over the more or less elucidatory processes that are daily in operation at Balham is to reverence for evermore the system which installed him in office.

But, Homer nods. Sir Henry James, the many-sided, is but mortal. Serjeant Parry occasionally indulges in independent observations. Mr. Carter is sometimes betrayed into remarks that are in respect of his silence as silver unto gold. The idolaters of the trio (and nobody can idolize them more than we) would today feel more comfortable in their minds, if the business of Friday week's inquiry at Balham had been spared an episode it was the painful duty of the reporters of the daily press to chronicle. Sir Henry James ventured to express a hope that that court would not be turned into a raree show, for the mere gratification of prurient curiosity. There must be no more sketching. Serjeant Parry did not express a desire that the persons who were discovered in the dreadful act would be forthwith consigned to the deepest dungeon beneath the castle moat, but he thought that they ought to be pointed out and expelled. Certain jurors who scented the sound of a vestry-meeting speech afar off, exclaimed "Hear, hear." The coroner was glad the subject had been mentioned. In the result, a number of artists who were present—gentlemen of the highest standing in their profession—"persons" as much entitled to respect as any barrister in court, men who, in point of fact, held briefs from their employers, and who had been drawn thither by no motives of prurient curiosity, but to perform an act of simple duty, withdrew. We do not object to Sir Henry James's nice "derangement of epitaphs." That is a matter for his employers' consideration. If we did venture upon a criticism of his rhetoric we would submit that "prurient curiosity" is not usually gratified by assisting at a raree show, whatever the emotional member for Taunton may mean by his reference to such a show. Serjeant Parry probably could not help saying what he did. He spoke after his manner, which is—his manner. As for the Coroner's "gladness;" well, it might have been more graceful if he had given expression thereto, unprompted by two professional gentlemen, who for the present form a portion of his court. His power in his own court is practically illimitable, but like all such power it is fairly open to question. From a public point of view he had no more right (and we say this with every feeling of reverence for his office, and every consideration for the grave responsibilities involved in the inquiry that is now proceeding) to exclude artists from the billiard-room at Balham, than he has to exclude reporters.

CORRESPONDENCE.

[The fact of the insertion of any letter in these columns does not necessarily imply our concurrence in the views of the writers, nor can we hold ourselves responsible for any opinions that may be expressed therein.]

"GLOBE PACK" ROUND PLAYING CARDS.

(To the Editor of the *ILLUSTRATED SPORTING AND DRAMATIC NEWS*.)

SIR,—I am being asked in the trade for the "globe pack" round playing cards in consequence of their having been mentioned in your issue of the 29th ult. Can you favour me with the name of the maker or agent.—Yours truly, WHOLESALE.

[We are unable to supply the information, and therefore publish your letter.—ED.]

THE OPERA.

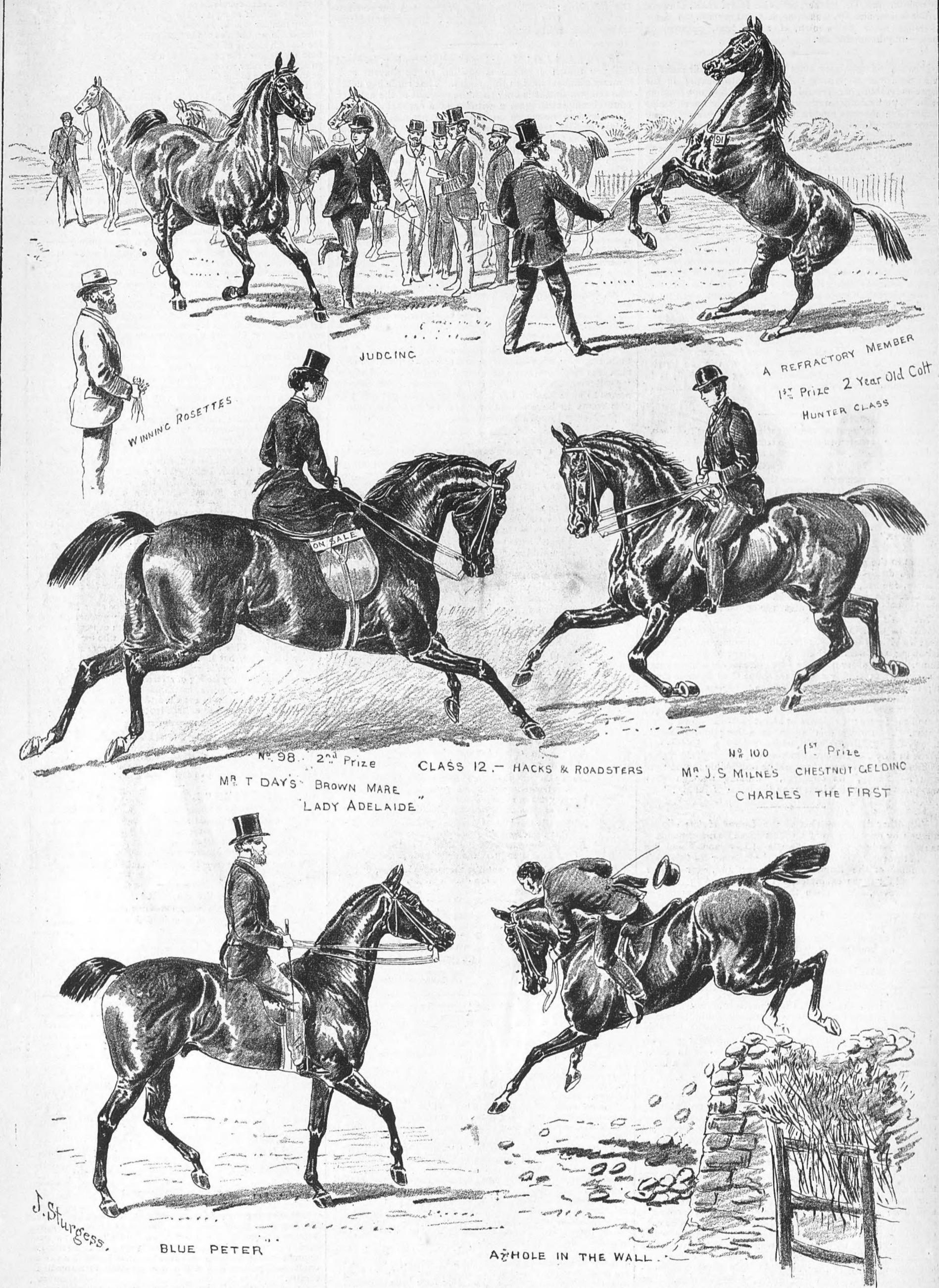
(To the Editor of the *ILLUSTRATED SPORTING AND DRAMATIC NEWS*.)

SIR,—As an admirer of your journal, to which I am greatly indebted for much valuable information as well as critical instruction, I request leave to point out that your correspondent H.D.S. had no justification for his statement in your last number that you were "wrong in assuming that Signor Gillandi appeared as Ottavio in *Don Giovanni* on the last night of the season only, as he performed that rôle on two previous occasions." You had said, quite correctly, in the previous number, speaking of *Fidelio* (and not of *Il Don Giovanni*), "the principal tenor part, Florestan, was assigned to Signor Gillandi, who appeared in this and other principal tenor parts last season; but who has this season been seldom heard." H.D.S. says that "you likewise infer that Herr Rokitansky played in *Roberto*; he did not." What you had said in your previous number, was that another gentleman "did his best as basso profundo; but it was not until Herr Rokitansky arrived, that we had a satisfactory Marcello, or Leporello, or Bertram," which is obviously a mode of saying that, until Rokitansky arrived, Her Majesty's Opera had no basso profondo capable of doing justice to those important rôles, not to mention others, which might have been added to the list, without leading to any inference that they had been played this season by Rokitansky. In his corrected list of operas performed, H.D.S. has apparently become confused among the "morning performances." These details are however of small consequence, but I trust you will insert my reply to the other statements so unwarrantably made by H.D.S.

I am Sir &c., W.A.B.
(Concluded on page 483.)

PREPARATIONS are being made for the Shakespeare Memorial Theatre, and Library and Picture Gallery, at Stratford-on-Avon. The site has been cleared of its timber, and on Tuesday the whole stock and plant of a timber merchant were sold by auction, the grounds being required by the Memorial Association for the ornamental gardens with which it is proposed to surround the theatre.

BUGS, FLEAS, MOTHS, BEETLES, and all other insects are destroyed by Keating's Insect Destroying Powder, which is quite harmless to domestic animals. Sold in Tins, 1s. and 2s. 6d. each, by Thomas Keating, St. Paul's-churchyard, London; and all Chemists.—[Adv.]

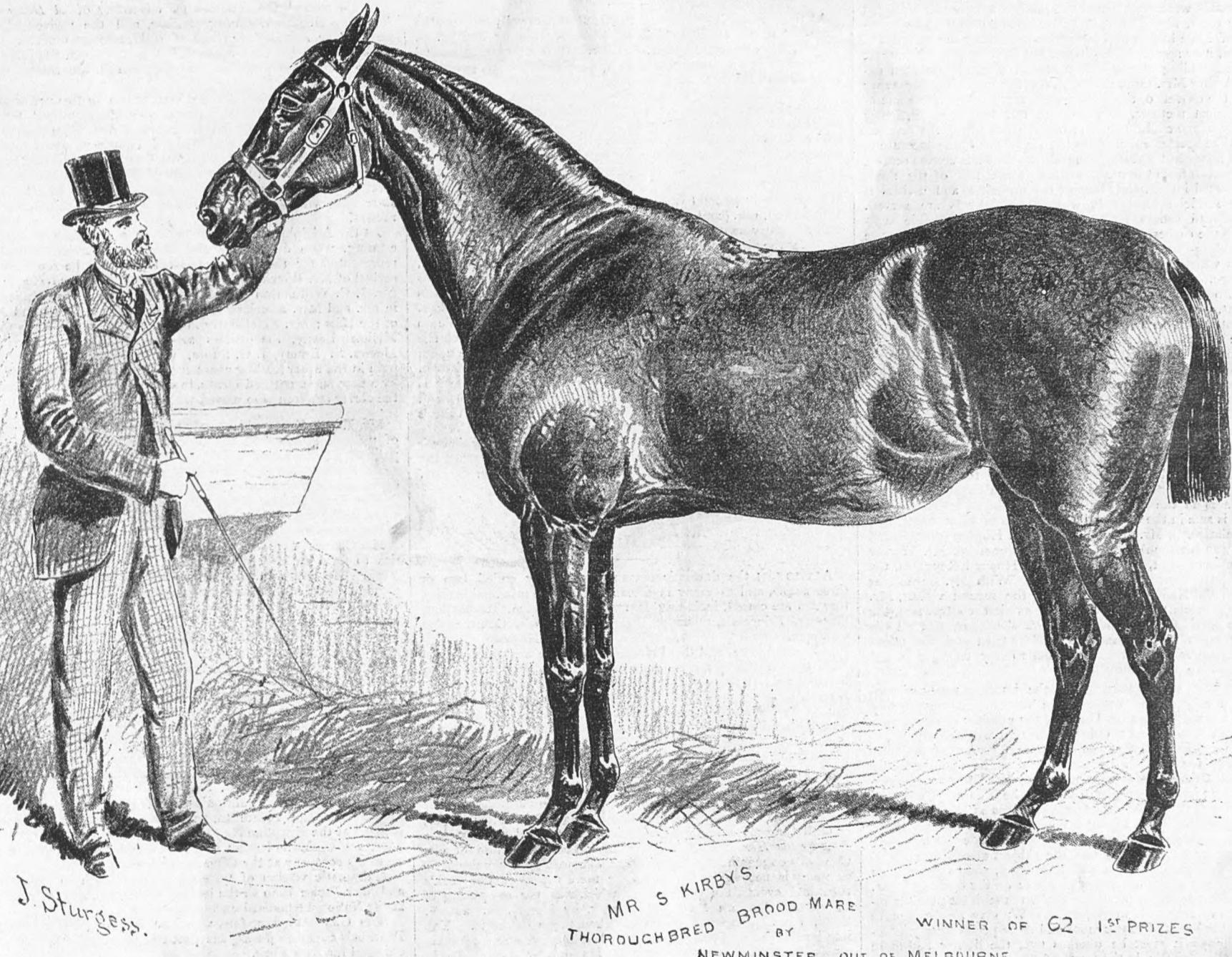


TURFIANA.

ALREADY the beginning of the end is apparent in Cesarewitch and Cambridgeshire entries, to say nothing of a few stallion advertisements creeping into the front page of the *Calendar*. Major Barlow is determined to be early in the field with Doncaster, who, we are glad to see, is to be kept on the "limited" principle once more, with thirty mares. This is also Galopin's allowance, and we observe that in both cases only "approved" mares are to be placed on the visiting lists of the chestnut and bay Derby winners. We should be curious to know what an "approved" mare might be, and in how many cases ineligible parties have been sent empty away. Of what is the qualification for the smiles of the Sultan to consist? Is it to be excellence of blood, good looks, or good performances, and if the latter, whether are doughty deeds on the turf or at the stud to be taken into greater consideration? For our own parts we fancy that in most cases the cool hundred is pocketed and no questions asked, and in a few cases we know religiously restricted subscription lists to have been remarkably elastic. Mr. Barrow is early in the market with Typhoeus, but his name reads rather small in such goodly company, and it

always struck us that sixteen-hand coach-horses were more in his line. Monarch of the Glen, whose hind action was the most remarkable we ever recollect to have seen, still hangs fire in the market, and he had better have been retained in Ireland, where horses of his class find some employment. Pax, that City and Suburban phantom favourite, which William Day led into the Epsom Paddock, looking like an animated towel-horse, and literally held together by bandages—is also on sale, and we commend him to the notice of the newly-projected Stud Company, as one of their lords of the harem. The most extraordinary statements are afloat respecting this new venture, and, if report speaks true, operations are to be conducted on the most magnificent scale, and we are also threatened with a real "International" scheme for horse-breeding, which will probably go the way of most of those high-sounding institutions. Except at a very enormous cost, we cannot see where a first-rate collection of stallions and mares is to be made at the present time. There are half a dozen private breeders with abundant means all on the look-out for high-class sires, and no sooner does an eligible chance offer than the "dust" is forthcoming, and all chance of a sale at the hammer done away with. We have heard it whispered that "Joseph's" new company will not embark in such ticklish commodities as stallions, but confine its energies to forming a collection of brood

mares to be mated with other peoples' sires. This is a curious move, and very like the performance of *Hamlet* without the part of the Prince of Denmark, though there may be some truth in the remark that breeders are too apt to use the material ready at hand, instead of seeking further afield for more suitable crosses of blood. However, we shall see what we shall see, and in the meantime Joseph and his brethren will doubtless mature their scheme, so as to place it in the hands of the public, when that long-suffering body begins to run after bubbles once more. Poor Harry Goater's sale came off at an inauspicious time for purchasers, but many ran up to town to help matters on, and of course some bargains were made. The most sanguine could hardly expect yearlings by such wretches as Brahma, Pax, and Chattanooga to realise high prices, but the brood mares were better goods, and there were some really useful ones among the horses in training. Lewes was a fairly successful meeting, but the style in which Placida made Christian martyrs of her field in the Astley Stakes was a real caution, and we shall be vastly astonished if that form is not proved to be altogether wrong before the end of the season. *Finis coronat opus* was the Fyfield motto for the Handicap, but it was not to be, and Admiral Byng declined to haul down his flag. Chamant is, we believe, the first winning Mortemer on this side of the Channel, and as he



FROM THE INTERNATIONAL HORSE AND HOUND SHOW AT MANCHESTER.

has gradually run into good form, he is all the more likely to hold his own in better company in the autumn.

The Newmarket Great Foal Stakes for 1879 has a right royal entry of 442, with the novel condition that the breeder of the winning horse shall receive a century out of the stakes. We have all read of the "silver medal to the breeder" in the beef, mutton, and pork classes at merrie Islington's Christmas Show, and we beg to suggest that in the place of the £100 a similar presentation be made at Newmarket. The putty medals of Joey Jones would then be quite eclipsed, and the noble breasts of Messrs. Blenkinion and Bell would make a brave display upon "collar-days," when decorations should be worn. Fancy Prince Bathyan and Mr. Cartwright "starring" it on the Derby day, and Sir Tatton Sykes endeavouring to hide his golden cheese plate under his umbrella from the public gaze! One great advantage of such a stake is that we can look into breeders' hands in anticipation, and review their contents. Mr. Blenkinion appears to have entered the whole fleet from Middle Park, taking the lead among public caterers, while Lord Falmouth is far ahead of his rivals in private enterprise, contributing no less than thirteen to the entry, among which is a sister to Farnese. Mr. "Drummond" comes out very strong, and as the name has a banking "ring" about it, his entry of young Sterlings is not inappropriate. Mr. "Jephson" is responsible for the Stud Company's contribution,

and nearly every stud farm, both North and South, is well represented. The smaller forfeit (query, "to the fund") amounts to 1346 sovs, and there is a cool thousand added by the Jockey Club. The penalties and allowances are simple, and easily calculated; and the race will form a novel and pleasing feature to redeem the barrenness of a Newmarket First October programme. The distance is Across the Flat, a very judicious choice, for while the doubtful stayers will cut in, the stickers will not be cut out, and so all parties will be satisfied. It may be open to doubt whether the St. Leger will not spoil the new race, but there is a chance of everything being entered for its rival; and horses which, like Springfield, have not found their way into the big races, will be able to take the measure of their more fortunate opponents.

We should prefer to have seen the list headed by a few nominations by our gracious Sovereign Lady, and here would have been an opportunity for showing that the highest Royal patronage has not yet deserted the Turf; but it has been ruled otherwise, and perhaps, after all that has been said and written against the present state of things at Hampton Court, Colonel Maude was right to enfold himself in his virtue, and to shun the tempting bait. Let us hope for better things in this direction another year. So far as racing is concerned this has been a week of rather small beer, and it seems a hopeless task to inculcate sporting tastes into the "Essex calves," if we may judge by the doings at Chelmsford.

We have not assisted at a meeting at Lambourne since the days when Matt. Dawson held sway at Russley, but the one-day gathering on Weathercock Hill was of a sufficiently successful nature to ensure its annual repetition, concerning which there should be no question in a district abounding with training centres. Robert Peck took a couple of races, and Sabrina, an own sister to Water Lily, cantered away with the principal two-year-old race from another Buckland Court filly, out of old Vulcan's dam. The Palmer's stock had a good day at Ripon, which was quiet and enjoyable as usual; but there is more of the pleasure than the business element in the meetings which precede "Old Ebor." A provincial paper, which dubbed Citadel, that hero of a hundred show yards, as "notoriously unsound," has had to retract the statement, and the wrath of Mr. Gee has been thereby appeased. We read of Gang Forward's safe arrival in Australia last month, and we reckon him rather a loss to this country, both as regards blood and symmetry, which might have kept him among us had his lot been cast in any other year besides that which produced a Doncaster and Marie Stuart, a Flageolet and a Boiard. As some consolation, we have to chronicle Blue Gown's safe arrival at Cobham, where he will hold many a levee during the ensuing autumn. And with all the Beadsman sires doing so well, it will be extraordinary if the "pig-eyed" one fails to sustain the family charter.

SKYLARK.

MUSIC.

MUSIC intended for notice in the "Monthly Review of New Music," on the last Saturday of each month, must be sent on or before the previous Saturday.

COVENT GARDEN PROMENADE CONCERTS.

IT seems but the other day that we recorded the closing performance of the Royal Italian Opera, on Saturday, July 15. We have now to record the re-opening of Covent Garden Theatre on Saturday last, August 5, when the first of this season's Promenade Concerts was given. In the brief interval of three weeks, the aspect of the theatre has been almost completely changed. The pit is boarded over level with the stage, which is thrown open to the fullest extent; and the large space thus presented is covered with a rich Brussels carpet. Two-thirds of the private boxes on the grand tier have been removed, and their places are occupied by "dress circle" seats. The orchestra, which accommodates 100 instrumentalists, occupies the centre of the arena, and in front of it is the oblong partition which encloses the comfortable "pit stalls," approached by a special separate entrance from the front of the house. It is, however, at the back of the orchestra that the most surprising alterations have been effected, with almost magical celerity. The scenic artists of the Royal Italian Opera, Messrs. Dawes and Caney, have surpassed all their former achievements in the bright and effective new decorations, which have turned the stage of Covent Garden Theatre into a fairy garden. By way of complimentary allusion to the recent travels of the Prince of Wales, the decorations are mostly of an Indian character. Six large Indian landscapes occupy prominent positions; statues of Bayaderes—supporting candelabra—are mingled with fine living specimens of Indian palms; and Messrs. Dick Radclyffe and Co. have shown ability and taste in their arrangement of the numerous fountains which sprinkle water over plants and grasses, so naturally arranged that they seem, like Topsy, to have "grown so." The introduction of huge blocks of Norwegian ice among the products of Hindostan, may appear incongruous, but the coolness they impart to the surrounding atmosphere furnishes a readily accepted excuse. Whether Mrs. Grundy would approve of the liberal manner in which the charms of the female form are displayed, in some of the allegorical pictures, is uncertain; but even that captiously critical personage could hardly refrain from admiring the brilliant and fairy-like spectacle which has been provided by the decorators. The most important feature in the decorations is a canvas screen, which descends from the roof to within some 16ft of the floor. This is placed immediately behind the orchestra, and divides it from the artificial garden in which refreshments are served. Decorated with Indian landscapes, it forms an agreeable background to the orchestra; but its most important service is its use as a sounding-board, reflecting forward into the auditorium the vibrations which were formerly lost in the open space at the back of the stage. The beneficial results of this innovation were remarkable, both in the vocal and instrumental music. When it is added that, while the theatre is brilliantly lighted, the ventilation is excellent, it will be seen that every care has been taken to make the locale attractive and agreeable.

The musical department is, of course, the most important in an undertaking of this kind, and this has been so well organised that the successful interpretation of the best music is ensured. In the list of the orchestral players will be found the names of many artists of European reputation, and the entire body of players has been selected from the bands of the two Opera-houses and the two Philharmonic Societies. Reinforced by the fine band of the Coldstream Guards, under Mr. Fred Godfrey, the numerical strength of the band reaches the large total of 100. The execution of the various instrumental solos, which always occupy prominent places in the orchestral selections played at Promenade Concerts, is safe in the hands of Mr. Svendsen (first flute), Mr. Lazarus (clarionet), Mr. Horton (oboe), Mr. Hughes (ophicleide), Mr. Wootton (bassoon), Mr. C. Ould (violoncello), Mr. Harvey (trombone), and—last, but not least—Mr. Howard Reynolds, the best cornet-à-pistons of the present day. With Mr. Burnett as leader, Mr. Val Nicholson as leader of the second violins, Mr. Hann, as first viola, and Mr. W. Ould as first contrabasso, the strings are provided with admirable *chefs d'attaque*, and all the remaining posts in the band are filled by tried and competent artists. These musical forces are equal to any emergency, and all they need is a good conductor.

Signor Ardit, who again occupies the important post of conductor, is a musician of consummate ability. His merits as a composer are well-known, and among the number of his compositions which have gained a wide popularity it will be sufficient to quote "The Stirrup Cup," and "Il Bacio." As conductor of Her Majesty's Opera in its palmiest days, he exhibited rare ability, and although—for reasons which need not now be discussed—he no longer occupies that post, he is annually engaged as conductor at such important musical centres as Vienna, Milan, &c., where his talent is highly appreciated. The improvement which was visible in the playing of the Promenade Concert Band last year, under his direction, was the subject of general congratulation. This year, he has a still finer band, and to judge from the performance of the instrumental music on the opening night, we may expect to enjoy at these concerts the finest possible interpretation of orchestral masterpieces. We may also expect to see the higher kinds of music more and more perseveringly introduced, although it must be obvious that the lighter and more popular kinds of music, in the form of dance tunes, must always form part of these entertainments, until the musical taste of the general public attains a higher development.

The selection of music presented on the opening night was calculated to meet all kinds of musical taste. The first half of the programme consisted entirely of selections from Weber, Rossini, Mendelssohn, Meyerbeer, Bellini, Litoff, Donizetti, and Wagner, and included the beautiful overture to *Euryanthe*, the minuet from Mendelssohn's Reformation Symphony, the Entr'acte and Indian March from *L'Africaine*, the Adagio and Scherzo from Henri Litoff's Fourth Pianoforte Concerto, and a selection from *Tannhäuser*, ably arranged by Signor Ardit, who has compressed into the selection nearly all the *Tannhäuser* music that is worth hearing, giving solos to MM. Svendsen, Horton, Lazarus, Hughes, and Howard Reynolds, and a harp obbligato to Mr. Lockwood. In these orchestral pieces the fine quality of the band and the admirable directing ability of Signor Ardit were fully demonstrated—particularly in the accompaniment to the Pianoforte Concerto and in the *Tannhäuser* selection, which bids fair to enjoy extended popularity. The overture to *Semiramide*, with which the second part of the concert commenced, was equally well played, and Signor Ardit's new valse, "Les Belles Viennoises," brilliantly instrumented, produced a capital effect. This, and the final galop ("Schlaraffen"), by Czibulka, were the only concessions made to the supposed demand for "light" music on Saturday nights, and it must be admitted that the most fastidious critic could hardly quarrel with the selection of music provided. While discussing the subject of instrumental music, it will be desirable to speak of the pianist, M. Henri Ketten, who, on this occasion, made his second appearance in England, having only once before been heard here, at a concert given during the height of the Rubinstein fever. The great impression he then made was fully confirmed by his playing on Saturday last. Besides the extracts from Litoff's

concerto, he played three of his own compositions—a transcription of the *Rigoletto* quartett, an "Etude de Trilles," and a "Rondé des Djinns"—and, although somewhat coldly received at first, he fairly conquered the audience by his superb playing, and received round after round of enthusiastic cheers. His mastery of the pianoforte is complete. His touch is liquid and yet crisp, and he produces every gradation of tone without appearance of effort. It is difficult to say whether he excels in brilliant bravura playing, or in poetical "singing" on the pianoforte; but his future performances will be watched with keen interest, and he is likely to prove one of the strongest attractions of the season.

The vocalists were four in number. First came Mdlle. Bianchi, whose pleasant voice was employed on a task beyond her powers in the florid "Una voce poco fa." She subsequently appeared to much greater advantage in "The Page's Song," a tuneful and lively new song by Signor Ardit, which was warmly applauded. Madame Bentham sang "O mio Fernando" (from *Domingo's FAVORITA*) in good style. Signor Gianini, a robust tenor, made a successful first appearance in the dull tenor scena from Bellini's *Norma*; and Signor Medica, who had only once before been heard in England—when he performed the part of the Count di Luna at the Alexandra Palace—sang the popular baritone song, "Eri tu?" from Verdi's *Ballo in Maschera*, in excellent style, and obtained warm applause. It is not worth while to mention encores, because every solo was encored, in compliance with a vulgar, irritating, and absurd practice, which ought to be combated with greater firmness by the directors. The audience numbered over 4000 persons.

The London Vocal Union were to make their first appearance at these concerts on Thursday last; and Madame Rose Hersee and Herr Wilhelmj are underlined for the beginning of next month. The Wednesday concerts will still be set apart for "classical" music.

At the Strand Theatre, the chief autumn novelty will be the three-act opera entitled *Princess Toto*, written by Mr. W. S. Gilbert, and composed by Mr. F. Clay. It is now being played successfully in the provinces, with Miss Kate Santley (who has been secured for the Strand Theatre) in the chief rôle.

Mr. Santley is likely to make his appearance in a new character—as the English adapter of the old French opera, *Joconde*, composed by Nicolo Isouard. As Mr. Santley has never yet made any kind of demonstration as a *littérateur*, this first literary effort will attract attention. The opera is to be played this autumn by the Carl Rosa Company.

Mr. Carl Rosa has engaged Mr. J. T. Carrodus (first violin), Mr. Betjemann (second violin), Mr. Edward Howell (violoncello), Mr. Howell, sen. (contrabasso), Mr. Wells (flute), and many other eminent instrumentalists, for his Lyceum season. The ballet will be under the direction of Mrs. Aynsley Cook, *vice* M. Espinoza.

The English Opera performances at the Gaiety Theatre, Dublin, have been very successful during the past ten days, hundreds being frequently unable to find room. The Dublin journals speak in warm praise of Mdlles. Rose Hersee and Blanche Cole. Of the first-named lady's Arline, the *Irish Times* says: "We do not think we ever heard her sing better in the part, in which she never fails to delight her hearers. She sang throughout the opera with that naive and fascinating grace which is so characteristic of all her impersonations." Miss Annie Goodall's Gipsy Queen is praised for its "rare merit," and Mr. Temple, as Devilshoof, and Mr. Ludwig, as the Count, are highly commended. Auber's *Masaniello* is the novelty of the season.

The English adaptation of Wagner's opera *Der Fliegende Holländer* (The Flying Dutchman), which will be used when the opera is produced by Mr. Carl Rosa, has been written by Mr. Jackson, of the *New York Herald*.

THE DRAMA.

ALTHOUGH the dramatic season has virtually ended two or three weeks, and as many as fifteen out of the principal leading theatres are closed, including Drury Lane, Lyceum, Haymarket, Queen's, Princess's, Olympic, Prince of Wales's, Court, Opera Comique, Charing Cross, Duke's, Astley's, Holborn Amphitheatre, Hengler's, and the Philharmonic, there are still no fewer than sixteen theatres open, comprising eight of the west-central houses—viz., Covent Garden, Adelphi, Vaudeville, Gaiety, Globe, Strand, Criterion, and Alhambra; the three transpontine temples, the Surrey, Victoria, and Elephant and Castle; the National Standard and Pavilion in the east; the Grecian and Britannia in the north-east; and the Marylebone, in the north-west. With the exception of a new drama, *Neck or Nothing*, by Messrs. Pettit and George Conquest, produced at the Grecian last week, the performances during the week have been devoid of novelty, consisting of revivals or continuances of current successful programmes; nor can much novelty be looked for during the next few weeks, or until the production of Mr. Byron's new farcical comedy, *The Bull by the Horns*, at the Gaiety, after the termination of Mr. Clayton's engagement. Under these circumstances our dramatic summary is necessarily limited to the mere record of the week's theatrical events, the principal of which was the re-opening of Covent Garden, on Saturday evening, by Messrs. A. and S. Gatti, for their annual season of Promenade Concerts. The interior of the theatre as usual adapted for these concerts, presents a very handsome *coup d'œil*, the decorations by Messrs. Dayes and Caney being very elegant and tasteful; the leading features of which are pictorial representations of Indian scenes and life—suggested by the Prince of Wales's recent travels in India—and this Oriental character in the embellishments is further carried out in the series of gracefully moulded statuettes of Hindoo nautch girls, supporting the chandeliers, around the sides of the gorgeous tent covering the stage. Trickling fountains, ferneries, and ice grottoes, are also introduced, and produce a cool and refreshing effect. Judging from the crowded attendance on the opening night, the season promises to be as successful as its predecessors under the present enterprising managers. The merits of the excellent orchestra, again under the skilful conductorship of Signor Ardit, of the several artists, both vocal and instrumental, and of the programmes, full particulars will be found under our musical column.

The Prince of Wales's closed on Friday night last week, and will re-open about September 30, with a new adaptation of M. Sardou's *Nos Intimes*, the cast of which will include Mr. Bancroft, Mr. and Mrs. Kendal, Messrs. Charles Sugden, Arthur Cecil, W. Young, and H. Kemble; and Misses Ida Hertz and Lucy Buckstone.

Mr. Horace Wigan terminated his season at the Princess's on Monday, with the last representation of *A Sheep in Wolf's Clothing*, and *The Corsican Brothers*, in the latter of which Mr. Hermann Vezin had, for some few nights, succeeded Mr. Clayton, as the twin brothers Louis and Fabian Dei Franchi. The theatre is now to let.

On Wednesday night Mr. Toole terminated his short engagement at the Gaiety, when he appeared on that and the two preceding evenings in *Toties*, postponed from last week, and *The Spelling Bee*. On Thursday Mr. Clayton commenced his engagement of fifteen nights to appear in his great impersonation of Hugh Trevor in Messrs. Palgrave Simpson and Herman Merivale's successful drama, *All for Her*, supported by Messrs. Crawford, Ell-

wood, and H. Moxon, and Misses Cavalier and A. Baldwin in the other leading characters. At the termination of Mr. Clayton's engagement Mr. Byron's new farcical comedy, *The Bull by the Horns* will be produced, with Mr. Byron, Mr. Terry, and Miss Farren in the principal characters.

At the Haymarket *London Assurance* was represented for the last time on Wednesday night, and the experimental season terminated on the following evening with the benefit of Mr. Charles Walter, the acting manager, for whom Miss Neilson was to appear as Lady Teazle in *The School for Scandal*, Mr. Charles Harcourt sustaining the part of Joseph Surface.

At the Vaudeville, since the 500 consecutive representation of Mr. Byron's comedy of *Our Boys*, which took place on Saturday week, the 29th ultimo, some changes have taken place in the cast. In the absence on a well-deserved holiday, of the managers, Messrs. D. James and Thorne, their parts of Perkin Middlewick and Talbot Champneys are now sustained by Mr. J. B. Bernard and Mr. C. W. Garthorne (a brother of Mr. Kendall's); and Mr. Charles Warner has resumed his old part of young Middlewick, which for some time had been filled by Mr. Charles Sugden.

At the Criterion changes have also taken place in the cast of *The Great Divorce Case*. Besides Mr. Ashley, as already announced in these columns, taking Mr. Charles Wyndham's part, the characters previously enacted by Miss Nelly Bromley, Miss Carruthers, and Miss Edith Bruce, are now sustained by Misses Myra Holme, C. Hope, and Mabel Hayes.

At the Alhambra during the absence of Miss Katrine Munroe, her part of the Princess Fantasia, in *Le Voyage dans la Lune*, is now undertaken by Miss E. Beaumont.

At the Globe the sensational Irish drama, *Kathleen Mavourneen*, and the musical farce of *Dancing Dolls* have been so satisfactorily attractive that Mr. Cave intends continuing their representation beyond the limited period originally announced.

At the Strand, the programme, consisting of *A Dress Coat*, Arthur Sketchley's *Living at Ease*, and the revived extravaganza, *The Field of the Cloth of Gold*, remains unaltered; *The Colleen Bawn* has been continued at the National Standard, and *Oliver Twist* has preceded *The Octavo* at the Surrey during the week.

The Royal Aquarium Theatre was opened for two performances of Mr. MacCabe's clever entertainment *Begone Dull Care*, on Monday last, the Bank Holiday; and Mr. E. Hastings, so long connected with the Prince of Wales's Theatre as stage manager, was to take his annual benefit at the Opera Comique on Thursday evening, when Lord Lytton's play of *Money*, with Mr. Hermann Vezin as Evelyn was to be represented, preceded by Mr. Lisle's *Love Test*, with Mr. Lin Rayne and Miss Irwin in the two characters.

At the Adelphi, the bill will undergo a complete change this evening, when *Struck Oil* and *The Colleen Bawn*, which were represented for the last time last night, will be replaced by a revival of Mr. Boucicault's Irish drama of *Arrah-na-Pogue*, with Mr. J. C. Williamson and Miss Maggie Moore (Mrs. Williamson) in Mr. and Mrs. Boucicault's parts of Shaun the Post and Arrah of the Kiss; Mr. Shiel Barry in Mr. Dominick Murray's part of Michael Feeny, the process server; Mr. Terris as Beamish; Messrs. S. Emery, J. G. Shore, W. McIntyre and Miss Huds-peth in the other leading characters. The drama will be followed by a new farce, entitled *Orson*, in which Master and Miss Grattan, the clever children who played with Mr. Jefferson, will appear.

Mr. Edgar Bruce will shortly produce a new dramatic version of "Bleak House," at the Globe, with Miss Jenny Lee in her pathetic impersonation of Jo.

Ethel is the title of the new play with which Miss Helen Barry opens the Court Theatre early next month.

Miss Emily Fowler (now Mrs. Pemberton) will return to the stage, being engaged by Mr. Coleman, for the revival of *Henry V.* at the Queen's.

Mr. Charles Coghlan, of the Prince of Wales's, goes to America to fulfil an engagement at the Fifth Avenue Theatre, New York. He will not, therefore, take any character in his new comedy, entitled *Brothers*, with which Mr. Hare reopens the Court Theatre for the winter season in October. The cast will include Mr. Hare, Mr. G. W. Anson, Mr. Conway (from the Haymarket), Mr. H. Leigh, Mr. Kelly, Miss Ellen Terry, and Miss Hollingshead.

Mrs. Rousby will shortly appear at the National Standard, in *Twixt Axe and Crown*.

The Art Gallery at the Royal Aquarium and Winter Garden is reopened with a new collection of pictures, including the works of George Cruikshank, arranged by the artist himself.

Messrs. Maskelyne and Cooke's clever entertainment, which has been temporarily suspended for the last three weeks, owing to the illness of Mr. Cooke, will be resumed at the Egyptian Hall, on Monday next, the 14th inst.

The exhibition of Hamilton's exceedingly interesting panorama of the Overland Route to, and hunting scenes in, India, commenced at the Egyptian Hall on Monday last.

Miss Carlisle and Miss Camille Dubois will join Mr. Henry Neville's company at the Olympic next season.

A dramatic version of "Enoch Arden," with Mr. Redmond and Miss Eloise Juno in the leading characters, will be produced at the National Standard during the autumn.

Miss Charlotte Saunders, who has been playing with Mdlle. Beatrice's company during the past twelve months, is said to be engaged for New York.

Mr. Mapleson will make his usual operatic provincial tour in the forthcoming autumn and winter.

The Old Stagers this year selected for their annual dramatic performance at Canterbury *Camilla's Husband*, *Tom Noddy's Secret*, and *A Regular Fix*; *A Family Failing*, a comedy, and the operetta of *Cox and Box*, in which the Old Stagers have always distinguished themselves.

AT the annual Beaumaris regatta, which commenced on Monday, the 50-guinea cup given by Mr. Septimus Baker was won by the Challenge (Mr. Thompson); the Sunshine (Mr. M'Iver, M.P.) taking the second cup, given by the committee. The Matchless, of Jersey, won the £15 cup, and the Gipsy King, of Menai Bridge, the second cup, for fishing-boats.

GAME HAMPERS.—Mr. D. G. F. Macdonald writes:—"Sportsmen will soon be sending game to their friends, and as grouse are a great temptation to railway and other employés, I would suggest that they be forwarded in hampers, the lid stitched round with good strong twine, and the two ends knotted and sealed. I never had a hamper robbed that was treated in this way. Game has been constantly stolen from deal boxes, which are easily wrenched open and re-closed without showing any sign of having been tampered with. Moreover, game keeps better in baskets, as the air passes freely through wicker-work. I have found, too, when birds are hard shot that sprinkling pepper and salt under their wings and packing in heather and wild myrtle keeps them sweet longer than anything else."

LAMPLUGH'S PYRETIC SALINE.—HAVE IT IN YOUR HOUSES, AND USE NO OTHER; this alone is the true antidote in Fevers, Eruptive Affections, Sea or Bilious Sickness, having peculiar and exclusive merits. For the protection of the public against fraudulent imitations, I have applied for and again obtained a perpetual injunction, with costs, against a defendant. Observe the GENUINE has my NAME and TRADE MARK on a BUFF-COLOURED WRAPPER.—13, Holborn Hill, London.—[Advt.]

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PRINCIPAL RACES PAST.

BRIGHTON CLUB RACES.

THURSDAY.—AUG. 3.

[Sir George Chetwynd is the new Club steward for 1877.]
 The CLARET STAKES of 5 sovs each, with 50 sovs added; winners and jockeys extra. T.Y.C. 8 subs.
 Mr. T. Pryor's ch c Fremantle by The Rake—Mantilla, 3 yrs, 1st (inc. 6lb ex.).....Constable 1
 Mr. Payne's Norfolk, 3 yrs, 1st 7lb.....Mr. Bevill 2
 Sir G. Chetwynd's Clown, 3 yrs, 1st 7lb.....Mr. Crawshaw 3
 Also ran: Ingewood Ranger, 5 yrs, 1st 6lb (inc. 6lb ex.); Bolero, 3 yrs, 1st 7lb.

Betting: 6 to 5 agst Fremantle, 3 to 1 agst Clown, and 5 to 1 agst Ingewood Ranger. Won in a canter by two lengths; bad third.

A WELTER HANDICAP of 10 sovs, with 100 sovs added; winner to be sold for 200 sovs; winners extra. Bevendean Course (five furlongs). 16 subs.

Sir G. Chetwynd's ch c Cupid by Lord Lyon—Gamos, 3 yrs, 7st

Chesterman 1

Mr. W. Quarterly's Napolitan, aged, 8st 5lb.....Barlow 2

Mr. Greenwood's Athelney, aged, 8st 12lb.....Mr. Crawshaw 3

Also ran: Quick March, aged, 8st 7lb; Zaccus, aged, 8st 5lb (car. 8st 7lb); Lalage, 3 yrs, 7st 12lb.

Betting: 6 to 4 against Quick March, 3 to 1 agst Cupid, 5 to 1 agst Napolitan, 100 to 15 agst Zaccus, and 10 to 1 agst Lalage. Won by three lengths; a length separating second and third. The winner was not sold.

A HANDICAP of 5 sovs each, with 100 sovs added; winners extra. Bevendean Course (five furlongs). 16 subs.

Mr. D. Laurence's b h Shah by Hanstead—Aurora, 5 yrs, 7st 3lb

Newhouse 1

Mr. J. Winfield's Banshee, 6 yrs, 6st 10lb.....Weedon 2

Mr. T. V. Morgan's Farnsfield, 5 yrs, 7st 7lb.....C. Wood 3

Also ran: Mystery, 5 yrs, 7st 7lb; Brunswicker, 4 yrs, 7st 5lb; Policy, 3 yrs, 7st 7lb; Miss Manfield, aged, 6st 2lb; Somnolency, 3 yrs, 6st; Fulcherima, 3 yrs, 5st 10lb; Laird of Glenorchy, 3 yrs, 5st 9lb (car. 5st 10lb).

Betting: 5 to 2 (at first 2 to 1) agst Somnolency, 3 to 1 agst Shah, 6 to 1 agst Banshee, 8 to 1 agst Fulcherima, and 10 to 1 each agst Farnsfield, Mystery, Policy, and Miss Manfield. Won by half a length; a head separating second and third.

The BRIGHTON CLUB STAKES (Handicap) of 100 sovs each, h ft, with 100 added; winners and jockeys extra. Bristol Mile. 6 subs.

Sir G. Chetwynd's ch c Chypre by Blinkhoolie—Ess. Bouquet, 4 yrs, 1st 6lb (inc. 6lb ex.).....Mr. Crawshaw 1

Lord St. Vincent's Elstow, 3 yrs, 1st 7lb.....Mr. Bevill 2

Sir W. Milner's Bolero, 3 yrs, 1st 10lb.....Mr. Coventry 3

Betting opened at even on Elstow, but closed at 3 to 1 on Chypre and 3 to 1 agst Elstow. Won in a canter by two lengths; the same distance separating second and third.

A SELLING STAKES of 5 sovs each, with 50 sovs added; weight for age, with certain allowances; the winner to be sold for 100 sovs. Bevendean Stakes Course (about five furlongs). 7 subs.

Mr. J. N. Astley's b f Lady of Urrard by Lord Lyon—Mayonnaise, 4 yrs, 8st 5lb.....T. Chaloner 1

Sir George Chetwynd's Sugarcane, 5 yrs, 9st 3lb.....F. Webb +

Mr. Savile's f by Parmesan—Dardale, 2 yrs, 8st 8lb.....F. Jeffrey +

Also ran: Repeal, 3 yrs, 8st 7lb; Touchy, 2 yrs, 6st 8lb; Daisy, 3 yrs, 8st 7lb.

Betting: 5 to 2 agst Daisy, 3 to 1 agst Lady of Urrard, 100 to 30 agst Repeal, and 4 to 1 agst Sugarcane. Won by a head; a dead heat for second place. The winner was sold to Mr. Fisher for 110gs.

A SWEEPSTAKES of 10 sovs each, h ft, with 100 sovs added; for two-year-olds; colts, 8st 7lb; fillies and geldings, 8st 7lb; certain penalties and allowances. Half a mile.

Lord Vivian's b f Polly Perkins by Macaroni—Molly Carew, 9st 3lb (£500).....F. Archer 1

Sir J. Astley's Lord George, 8st 10lb (£200).....Cannon 2

Lord Duppin's Le Promeneur, 8st 5lb (£200).....Morris 3

Mr. Beardman's c by Le Marechal—Cestus, 8st 5lb (£200).....Newhouse 0

Betting: 6 to 5 on Polly Perkins, 3 to 1 agst Le Promeneur, 100 to 30 agst Cestus colt, and 100 to 15 agst Lord George. Won by a head; a length between second and third. The winner was bought in for 110gs., and Lord Duppin claimed Lord George.

The BRIGHTON CLUB TWO-YEAR-OLD STAKES of 5 sovs each, with 100 added; colts, 8st 10lb; fillies, 8st 7lb; winners extra. Half a mile.

Mr. T. Jennings's ch c Sir Garnet by Gladstone—Goodlass, 9st 4lb

Goater 1

Mr. W. Ford's Veritas, 8st 7lb.....Parry 2

Mr. C. Samuda's Father Mathew, 9st 4lb.....F. Archer 3

Lord Duppin's Le Promeneur, 8st 5lb (£200).....Morris 3

Betting: 6 to 5 on Lord George, 3 to 1 agst Le Promeneur, 100 to 30 agst Cestus colt, and 100 to 15 agst Lord George. Won by a head; a length between second and third. The winner was bought in for 110gs., and Lord Duppin claimed Lord George.

The LEWES AUGUST MEETING.

FRIDAY, AUG. 4.

A SELLING HANDICAP of 5 sovs each, with 100 added; the winner to be sold for 100 sovs; T.Y.C. 10 subs.

Mr. Ellerton's b m Miss Patrick by Knight of St. Patrick out of Gaylass, 5 yrs, 8st 11lb.....Constable 1

Captain D. Lane's Quebrada, 3 yrs, 7st 10lb.....C. Archer 2

Sir J. D. Astley's Selborne, 4 yrs, 8st 2lb

F. Archer 3

Also ran: Bellman, aged, 8st 2lb; Warwick, 5 yrs, 7st 7lb; Aristocrat, 3 yrs, 7st 7lb; Mallard, 3 yrs, 7st 7lb; Plato, 4 yrs, 7st 5lb; f by Narbonne out of Pakrita, 3 yrs, 7st 4lb; f by Master Bagot—Lady Wilde, 3 yrs, 7st 2lb.

Betting: 7 to 2 agst Miss Patrick, 4 to 1 agst Selborne, 5 to 1 agst Warwick, and 100 to 15 each agst Aristocrat and Quebrada. Won by a length and a half; a length between second and third. The winner was sold to Captain Pigott for 250 guineas.

The DE WARRENNE HANDICAP of 20 sovs each, 10 ft, with 200 added; winners extra; about 5 fur.; 20 subs.

Mr. W. Dunne's b m Queen of the Bees by Knight of St. Patrick out of Queen Bee, 6 yrs, 8st 7lb

Glover 1

Mr. T. Jennings's Quantock, 5 yrs, 7st 7lb (car. 7st 9lb).....Mordan 2

Mr. F. Pryor's Fremantle, 3 yrs, 6st (inc. 7lb ex.).....Jarvis 3

Also ran: Tangible, 6 yrs, 9st 4lb; Lady Atholstone, aged, 8st 10lb; The Mandarin, 4 yrs, 8st; Monaco, 4 yrs, 7st 7lb (car. 7st 8lb); Sir Arthur, 5 yrs, 7st 4lb; Lady Mostyn, 3 yrs, 7st 2lb; Rouen, aged, 6st 10lb; Coronella, 3 yrs, 6st 10lb; Rosewater, 3 yrs, 6st 4lb; Joseph, 3 yrs, 7st 7lb.

Betting: 7 to 2 agst Monaco, 6 to 1 agst Rouen, 100 to 15 each agst Tangible and Queen of the Bees, 100 to 12 each agst Quantock and Mandarin, 10 to 1 agst Lady Mostyn, 100 to 8 each agst Rosewater and Coronella, 100 to 7 agst Sir Arthur, and 33 to 1 agst Fremantle. Monaco delayed the start for some time by bolting and running a couple of miles before he was brought to the scratch again. Won by three-quarters of a length. Fremantle, persevering to the end, was a bad third; Tangible being fourth, Coronella fifth, Rouen Sixth, and Lady Atholstone, Monaco, and Joseph in the rear.

The JUVENILE STAKES of 10 sovs each, with 100 added; half a mile. 8 subs.

Mr. A. Johnson's b f Goxinia by Oxford out of Amaranth, 7st 13lb (50 sovs)

Morrey 1

Mr. D. Lawrence's Victoire, 8st 2lb (£50).....J. Goater 2

Mr. Ellerton's Pernambuco, 8st 2lb (£50).....Constable 3

Also ran: Burgomaster, 8st 5lb (£50); Hesperian, 8st 2lb (£50); Baby Charles, 8st 2lb (£50); Mariosc, 7st 13lb (£50); Acidity, 8st 5lb (roo).

Betting: Even agst Burgomaster, 9 to 2 agst Pernambuco, 100 to 12 agst Goxinia, 10 to 1 each agst Baby Charles and Victoire, and 100 to 8 agst the rest of the others. Won by a head; three lengths between 2nd and 3rd. The winner was sold to Mr. Noel for 285 guineas.

The SOUTHDOWN CLUB WELTER HANDICAP of 10 sovs each, with 200 added; winners extra; one mile and a half; 6 subs.

Sir G. Chetwynd's ch c Chypre by Blinkhoolie out of Ess Bouquet, 4 yrs, 12st (inc. 7lb extra).....Mr. Crawshaw 1

Captain C. S. Hardy's Merodach, 6 yrs, 1st 5lb.....Mr. Bevill 2

Mr. R. Herbert's Chester, 4 yrs, 1st 2lb

Mr. H. Owen 3

Also ran: Caramel, aged, 1st 12lb; Hestia, 4 yrs, 1st 5lb; Mountfield, 3 yrs, 1st 10lb.

Betting: 6 to 4 agst Chypre, 3 to 1 agst Caramel, 4 to 1 agst Merodach, and 6 to 1 agst Hestia. Won by a length and a half; the same between second and third. Caramel was a good fourth.

The CASTLE STAKES of 5 sovs each, with 50 added; T.Y.C. 5 subs.

Mr. C. Blanton's b Lincoln by Ely out of Sister to Little Lady, aged, 8st 10lb (50 sovs).....Cannon 1

Mr. A. Brigg's Hubert de Burgh, 4 yrs, 8st 12lb (£50).....Weedon 2

Captain Stirling's f by Master Bagot out of Lady Wilde, 3 yrs, 8st 2lb (£50).....F. Archer 3

Mr. J. Astley's Lady of Urrard, 3 yrs, 8st 2lb (£50).....F. Smith 4

Betting: 3 to 1 on Lincoln. Won by two lengths; a head divided second and third. Winner sold to Mr. C. Brewer for 155 guineas.

The ASTLEY STAKES of 25 sovs each, 10 ft, with 50 added, for two year olds; colts 9st, fillies and geldings 8st 10lb; the second received 50; 5 fur. and a few yards; 128 subs.

Mr. Pulteney's br f Placida by Lord Lyon out of Pietas, 8st 10lb (inc. 3lb extra).....H. Jeffery 1

General Pearson's Chevron, 9st 4lb (inc. 7lb extra).....T. Chaloner 2

Mr. H. Baltazzi's Shillelagh, 9st 7lb (inc. 4lb extra).....Parry 3

Also ran: Palm Flower, 9st 3lb (inc. 7lb extra); Dee, 9st 3lb (inc. 7lb extra); f by See Saw out of Sylva, 9st 3lb (inc. 7lb extra); Chamant, 8st 10lb; Ancient Mariner, 8st 10lb; Cashdown, 8st 7lb; f by Hermit out of Yarra, 8st 7lb; Nina, 8st 7lb.

Betting: 5 to 2 agst Chevron, 3 to 1 agst Palm Flower, 100 to 15 each agst Chamant, Shillelagh, and Placida, 8 to 1 agst Dee, and 10 to 1 agst the Yarra filly. Placida, who had it all her own way, won easily by three lengths. Three lengths away, Shillelagh was third, about half a length in advance of Chamant, Nina being a bad fifth, Dee sixth, the Sylva filly next, and Ancient Mariner the absolute last.

A MAIDEN TWO-YEAR-OLD RACE of 5 sovs each, with 50 added; colts 8st 10lb, fillies 8st 7lb; the winner to be sold for 500 sovs; half a mile.

Mr. M. Fryer's b f Pride, 8st 7lb.....Parry 1

Mrs. Drewitt's Lady Astley, 8st 7lb.....F. Archer 2

Mr. Spencer's Hemlock, 8st 7lb.....J. Goater 3

Also ran: Captain Cuttle, 8st 10lb; Agitation, 8st 7lb; c by Frogmore out of Forest Lass, 8st 10lb.

Betting: Even agst Pride, and 4 to 1 agst Hemlock. Won by two lengths; a bad third. The winner was not sold.

The QUEEN'S PLATE of 200 guineas; two miles.

Mr. Jousiffe's ch c Chancellor by Exchequer out of Savante, 4 yrs, 8st 10lb

Custance w.o.

SATURDAY, AUG. 5.

The NEVILL STAKES (Handicap) of 10 sovs each, with 100 added. One mile.

Sir George Chetwynd's ch c Chypre, by Blinkhoolie—Ess Bouquet, 4 yrs, 7st 12lb (inc. 7lb extra).....T. Chaloner 1

Captain Machell's b h Sincere, 5 yrs, 7st 10lb.....C. Archer 2

Mr. Trimmer's Laurier (4 yrs, 8st) was weighed for by Mordan, but the horse did not reach the course in time to run.

Betting: 3 to 1 on Chypre, who won by a neck.

SCURRY HANDICAP of 70 sovs, added to a sweepstakes of 5 sovs each. Five fur.

Mr. T. Hughes' b f Tribute, 8st 9lb.....T. Chaloner 1

Marquis of Hartington's b f Lettice, 3 yrs, 10st 12lb (inc. 5lb ex.).....H. Jeffery 2

Lord M. Beresford's b m Caramel, aged, 11st 10lb.....Owner 3

Also ran: Vix Victis, 4 yrs, 10st 10lb; Marvelous, 6 yrs, 10st (inc. 5lb ex.); Primrose, 3 yrs, 10st (inc. 5lb ex.); Aristocrat, 3 yrs, 9st 9lb (inc. 5lb ex.); Bruce, 3 yrs, 9st 7lb (inc. 5lb ex.).

Betting: 6 to 4 agst Kismet, 100 to 30 agst Pulcherrima, 5 to 1 agst Hemlock. Won by two lengths; a bad third. The winner was not sold.

The PRIORY

RETRIEVING.

Much has already been written, says Arnold Burgess, on this subject, and many different systems are advocated by writers who believe in them and would fain see them generally adopted. This ventilation of theories is, however, of great benefit, since it serves to instruct those who are making their first attempt at dog breaking; and again because it brings up for discussion a matter which must form an important part of the rules to be established, at the coming Kennel Club meeting, for the governance of future field trials.

The question of what constitutes a retriever would call out a dozen answers, provided the seeming simplicity of the inquiry did not provoke a smile of contempt; yet it is astonishing what dissimilarity of ideas is constantly manifested on this very point. One trouble is that each writer speaks from his own experience, in many cases a very limited one, and attempts to lay down arbitrary rules, which, under the circumstances, will prove a total failure. What is needed is some manner of performance which will work well in all kinds of shooting, cover or open, with the least variation, for we maintain that there must be a variation under such different circumstances.

The defects in many systems, or rather in practices, is very glaring. In the course of our experience we have met with many men who were satisfied if their dogs brought birds anyhow, bitten or unbitten, and were ready with excuses if the half-broken brutes failed to find the dead birds at all. On such it is folly to waste words, but there is another class, and a large one, where breaking is carried to so high a degree, that a dog is taught to retrieve only by the head or wing. We have seen many such animals, and have never met with one which did not ultimately become a

bitter. This is very easily explained. When birds are killed dead a dog in tumbling it about to get it by the head or wing, will some day, in spite of every care, drive his teeth into it, and as this ends the struggle, his instinct soon teaches him to do this habitually, to save trouble. Some dogs will retrieve from land, but will not cross a stream or fetch from the water. Some will drop their birds if their attention is attracted, or lay them down at their master's feet, practices which too frequently result in the loss of slightly hit birds, or the necessity of another shot to complete the killing. Some dogs will search for the dead bird a few moments, and not finding it readily will refuse to look longer. This is often the sportsman's fault, and we have known sure finders who have been made so by having their birds regularly killed to them, take up this practice from losing confidence in the gun, after passing into the possession of poor shots. Still, be the cause what it may, such dogs are certainly not good retrievers, in the proper sense of the word.

No dog is a retriever, in our estimation, that does not bring, alive and uninjured, wing-broken birds from land, water, or across streams, delivering at all times into hand, and never dropping under any circumstances. Again he should search for dead birds all day if necessary, until advised by his master. As to the manner of bringing, we teach our dogs to pick up by the body, as this gives the firmest hold and best control in the case of a strong bird wounded and fluttering. This grasp is also most easily secured, and thus all struggle and trembling is avoided. We have dogs trained in this way, which are so tender-mouthed that they will retrieve wounded birds, or carry a small bird or pigeon about, and deliver it into hand as uninjured as if it had never been in their possession.

Some writers assert that no dog is a good retriever whose master does not stand where he has fired and send the dog alone to retrieve. This will do in open shooting, where the dog can see the bird fall, or at least where the shooter can mark it down, but how about covert shooting, where the sportsman himself is in doubt where his bird lies, or even if it is killed? Here is just where the variation in manner of procedure we have alluded to comes in. How many birds that are killed in thick bush lodge in the tops where no dog that ever lived can find them. How many fall where the sportsman cannot direct his dog to search without he goes with him as nearly as possible to the spot where he thinks the bird should be. Over and above all this, comes the fact, if such retrieving is practised, the dog will invariably be urged on to living birds which he should point. Three times in one day this season we have seen a young dog made to break point and flush, by his master sending him on to retrieve, when if he had been up with the dog he would properly have gone in before him as he stood, and so avoided these blunders. What that dog will be by another year, if this practice is continued, any sportsman can answer for himself. But some one may say, such accidents will only happen with young dogs—an old one will know better, etc. This is no argument against the style of retrieving. On the contrary, with nine dogs out of ten, it is simply a matter of time when they will be ruined if so handled. We have seen too much of such work not to know that an old dog will take liberties if he finds he can, where a young one will only commit blunders. There is but one rule to follow at all times and in all places, with both old and young dogs, and that is, to keep them under your eye when retrieving. If in the open, where you can see them, you may send them on alone; but if in cover, go with them, no matter who says stay behind.—*Chicago Field*.

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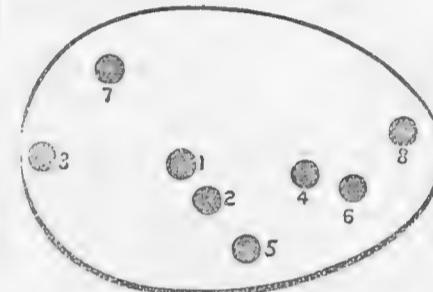
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CHAPPELL and Co.'s ORIENTAL MODEL PIANOFORTE, Iron Frame, Trichord throughout, Check Action, Seven Octaves, Solid Walnut Case, FIFTY-FIVE GUINEAS; or in Solid Mahogany or Black Walnut Case, and Check Action, FORTY-THREE GUINEAS; with Plain Action, THIRTY-EIGHT GUINEAS.

Made expressly to withstand the heat and moisture of extreme climates. Every part that is glued is also secured with screws. The felt on the hammers, &c., is fastened with pins. The back and the silk frame are lined with perforated zinc to keep out damp and insects; and every precaution taken that has been suggested by persons who have had many years' experience in the care of musical instruments in India and China.

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NOTICE.—YORK AUGUST MEETING.

MESSRS. TATTERSALL will hold their usual SALES of THOROUGH BREED STOCK in Nelson's Yard, Museum-street, York, on Wednesday, August 23, 1876. Gentlemen are requested to send particulars of their lots by Monday next.

For loose boxes apply to Mr. Mathews, Museum-street Stables, York.

MESSRS. TATTERSALL have received instructions from the Earl of Rosebery to OFFER for SALE at NEWMARKET, on the WEDNESDAY in the SECOND OCTOBER MEETING (the day after the Cesarewitch), his ENTIRE STUD of RACE HORSES in TRAINING.

ALDRIDGE'S.—**JOB HORSES.**—To Gentlemen requiring strong Brougham and Country Jobmasters in search of seasoned working horses.—Messrs. W. and S. FREEMAN, proprietors of Aldridge's, St. Martin's-lane, London, will now INCLUDE in each of their WEDNESDAY'S SALES about FIFTY-seasoned BROUHAM, PHAETON, and CARRIAGE HORSES, which are drafted from the stocks of Messrs. Wimbush and Co., Messrs. East and Co., Messrs. Withers and Co., Messrs. Dyer and Pearl, Mr. Thos. Rice, and all the principal jobmasters in London, according to annual custom. These horses are in actual work up to within a few days of being sent for sale, and should be sought after by the country trade especially, their condition rendering them fit for immediate working purposes.

Full particulars at Aldridge's.

W. and S. FREEMAN, Proprietors.

ALDRIDGE'S, St. Martin's-lane.—**JOB HORSES.**—On Saturday, August 26th, will be SOLD by PUBLIC AUCTION, the property of Messrs. Newman and Co., of Regent-street, THIRTY BROUHAM and LANDAU HORSES, in accordance with their annual custom at the termination of the London season.

On view day before and morning of sale.

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HORSES.—**Mr. F. MOSTYN**, 19, Green Street, Park Lane, has always on sale a number of high-stepping Horses, suitable to all purposes.

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MR. RY MILL will SELL by PUBLIC AUCTION, every TUESDAY and FRIDAY, commencing at Eleven o'Clock, ONE HUNDRED AND SIXTY HORSES, suitable for professional gentlemen, tradesmen, and cab proprietors, and others; active young cart and van horses for town and agricultural work, and a large assortment of carriages, carts, harness, &c.

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BY SPECIAL ROYAL APPOINTMENT TO HER MAJESTY AND THE PRINCE OF WALES.

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Carriage paid.

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JAMES PRYOR, Manager.

ONE SHILLING, Post Free, 15 stamps, the AMERICAN POCKET TIMEPIECE (patented). Size and shape of an ordinary watch, strong case, steel works, balanced action, enamelled dial, glass dome. Each denotes correct time, and is warranted for two years.—W. JAMES and CO., 20, Brixton-street, Upper Easton, Bristol. Circulars, &c., free.

"FOR THE BLOOD IS THE LIFE."

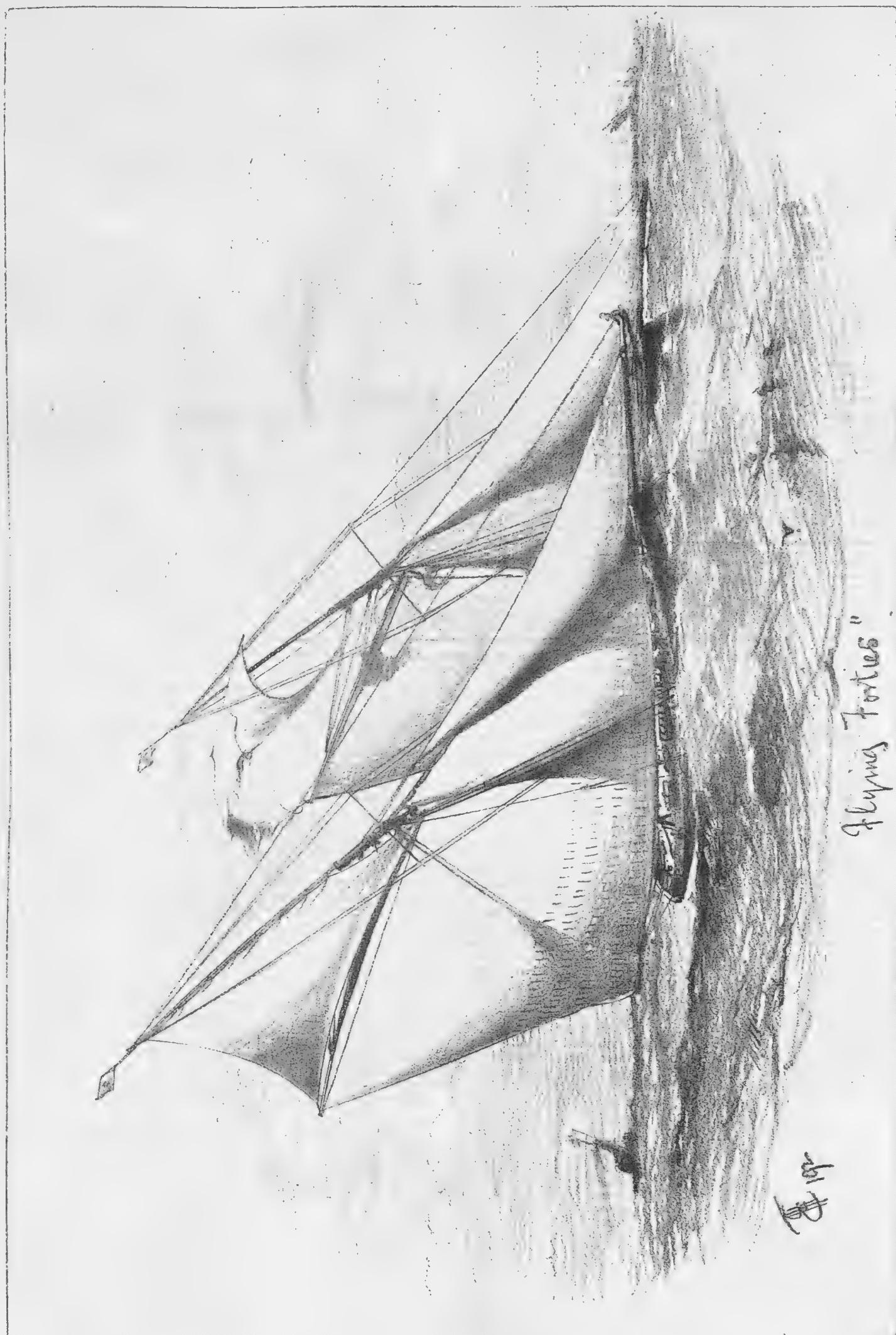
CLARKE'S WORLD-FAM'ED BLOOD MIX

"RANGER."

SOME time since we gave an illustration of Mr. Macdona's St. Bernards; since then Mr. Macdona has been the first winner of the very handsome challenge cup presented by the Kennel Club for the best pointer or setter belonging to a member of the Kennel Club, to be competed for at the Kennel Club Field Trials, held on Mr. G. Brewis's estate at Linton, in Cambridgeshire. Field trials for pointers and setters have now established

themselves as a recognised English pastime and sporting event commanding very general interest. In our illustration of the Kennel Club field trials our Artist in a few sketches struck off some of the leading characteristics attending thereon. Dogs belonging to sportsmen and gentlemen from all parts of the country meet together to contend against each other; the dog that makes the most points and fewest mistakes is adjudged the winner. In these contests there is a large amount of scope for the display of skill, not only in the breaker who

works his dog, but in the dogs themselves, who in hunting for the wind, or in the exercise of a wise discrimination in many a trying difficulty or dilemma, often evince an intellectual ingenuity, even rather than mere sagacity. This is often shewn in a dog refusing to back another that has made several false points. The greatest setter of the day is Ranger, who has won at every one of the great public field trials. At times he has been beaten, but this has generally been attributed to his jealousy and headstrong disposition, rather than



to deficiency of nose or training. The three severe trials he underwent before landing the challenge cup some months since, proved him to be not only the best trained dog and most sensible, but also a dog of wonderful staying power, he having retained to the finish of his trial all the grand force and style of speed and dash so pre-eminently his characteristic of him. Ranger was bred by the Rev. J. Cumming Macdona, is by his Quince II from his Countess, and is now in his fifth year. Quince II, combines Mr. Lort and Mr. Laverack's best blood, being by Quince I, out of Lort's Dip, than which a finer setter never ran. She was by Whittington's

Flash out of a bitch of the Marquis of Anglesea's famous strain. Ranger's first victory was in the braces with his kennel-companion Lang, when he landed the prize at Shrewsbury, 1873. In the same year he won the braces with Mr. Macdona's young pointer Squire, upon grouse at the Bala Field Trials, bringing up the close of the season that year by winning the first prize on partridges at the Ipswich Field Trials, on Colonel Tomlin's, M.P., estates in Suffolk. In the following spring, 1874, he won the Champion cup at Shrewsbury, beating all the cracks of the day, whether pointers or setters. He was also a winner at the

Lincolnshire and Devonshire Field Trials, and many other stakes. Ranger's dam, Judy, and own sister, Vaynal, were presented last year by Mr. Macdona to his Serene Highness Prince Albert Solms, of Bramfels, Prussia, who has, next to Mr. Macdona, the largest kennels of this strain of setters in the world.

THE Dublin University Crew sailed on Monday in the Cunard steamer, Scythia, from Queenstown for New York, to row in the Centennial Regatta at Philadelphia.

NOTICE TO ADVERTISERS.

All advertisements for "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" should arrive not later than Thursday morning, addressed to "The Publisher," 148, Strand, W.C. Scale of Charges on application.

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All communications intended for insertion in "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" should be addressed to "The Editor," 148, Strand, W.C., and must be accompanied by the Writer's name and address, not necessarily for publication, but as a guarantee of good faith.

The Editor will not be responsible for the return of rejected communications, and to this rule he can make no exception.

Dramatic and Sporting Correspondents will oblige the Editor by placing the word "Drama" or "Sporting," as the case may be, on the corner of the envelope.

Any irregularities in the delivery of the paper should be immediately made known to the publisher, at 148, Strand.

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BOROUGH, S.E.DINING-ROOM AND LIBRARY FURNITURE
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DRAWING-ROOM FURNITURE
in WALNUT, EBONIZED, &c., &c.,
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in ASH, PINE and FANCY WOODS.
BRASS and IRON BEDSTEADS.
Bedding Warranted Pure and of the Best Description.

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Superior BRUSSELS and WILTON Carpets
in Original and Exclusive Designs.
INDIAN, PERSIAN, and TURKEY CARPETS.
Experienced Planners and Carpet Fitters sent to all parts of the country.

Estimates and Designs submitted Free of Charge.

161, 163, 165, & 167, BOROUGH, LONDON.

THE ILLUSTRATED
Sporting and Dramatic News.

LONDON, SATURDAY, AUGUST 12, 1876.

THE steam launch nuisance on the upper waters of the Thames is a subject much canvassed in boating circles at this season of the year. Now is the time for picnics, excursions, and explorations of the river, never so beautiful as when the mellow hand of autumn is just beginning to make its yellowing influence felt upon those exquisitely wooded reaches which the father of our English streams reflects in his transparent tide. It is but a few years since Englishmen began to recognise the beauties of the Thames, and to betake themselves to the many lovely spots, previously unexplored, which had been wasting their sweetness for years upon a few stray anglers or occasional boating parties on their way from Oxford to London, who started their vacation rambles after this pleasant fashion. When the richness of the river scenery came to be fully recognised, and its highway more frequented by those in search of the picturesque, a fashionable furore was speedily established, and the rush to its waters became a feature of the Briton's holiday life. Small riverside hosteries, the hospitalities of which had heretofore only attracted professors of the pictorial or piscatorial art, gradually found their limited and homely resources requisitioned by hungry crews for bed and board, and set about extending their accommodation, raising their prices, and generally setting their houses in order, against the summer rush of visitors. The mania for a summer cruise on Thames waters seized upon all sections of society, and especially in the upper reaches of the river was the fleet of excursionists the densest, and the demand for a night's lodging most excessive. It seemed as though the glorious two days of Henley had been prolonged for the whole of the summer months, so crowded was the stream with craft of all descriptions, their occupants bent upon "doing the thing" in some fashion or another, commensurate with the elasticity of their purses, and the opportunities afforded by the duration of their holiday. It was all well enough at the commencement of things, when those intent upon exploring the beauties of the river were content to do so at some sacrifice of ease to themselves, relying on their own exertions to pass from one place to another, and entrusting their fortunes to the smaller craft. But as soon as the fashion-fever increased in intensity, there followed the inevitable consequence of a change in the means of conveyance, and luxury stepped in to take the place of healthful labour with scull and oar. Rowing was voted a bore and a nuisance, and the idle and dissipated laid their heads together to invent some more luxurious means of arranging aquatic excursions without a recourse to the horrors of over-exertion. To be taken in tow by horse or ass was voted far too slow and uninteresting;

and the barge did not agree with the notions of those who wished to do everything by steam. That useful power was summoned to their aid, and soon we had the trim steam-launch feeling her way timidly up stream, with ten or it might be a score of dog-power, at great expenditure of puffing and wheezing. One improvement followed rapidly upon another, until the lines of the steaming craft had been so far perfected as to reach the height alike of speed and of their owner's ambition. It was voted a pleasant time, with a good cellar of wine and a French cook on board, being only troubled to land here and there when the milk and bread began to show signs of getting stale, or when the supply of ice had run out. It was an easy, dreamy, lotus-eating sort of life, to lie reclined upon luxurious couches over a French novel, or to take an evening's siesta *sub Jove*, moored beneath sighing woods in the peaceful moonlight, the gentlest of ripples playing over the waters, and the sound of music breaking softly upon the ear. Some *avant courreurs* had secured the best of shake-downs for the night's rest, and the party started when it pleased, halted when it chose, and made the most of those pleasant reaches which lie between Oxford and London. Beyond a system of luxury too much in accordance with the spirit of the age to draw down a reproof from stern moralists, nothing very grave could be advanced as an accusation against this method of killing time; and there was no earthly reason why "all the latest improvements" should not be brought to bear upon the business of pleasure taking the shape of an aquatic trip. But a change soon came over those peaceful times, when people were content to proceed at a quiet rate from point to point, giving themselves time for enjoyment of the scenery, and lingering in favoured localities, in order better to appreciate their features of beauty or interest. The fast-going youth's object was *pace*; and he cared for nothing but keeping it up from day to day, and from hour to hour. The tour of the river "if 'twere done, 'twere best done quickly"—that was his notion; and the landscape around was nothing in his eyes to the speed which made all objects in passing appear much the same. A rakish-looking craft was his delight, with one or two boon companions, a case of gooseberry champagne, unlimited weeds manufactured in Whitechapel, a bulldog from the same locality, and a plentiful supply of strong language for obstructors of his watery thoroughfare. Barges and lock-keepers all come in for a share of his choice chaff, and the remonstrances of anglers and ladies only met with coarse invective at his lips. All he wanted was to possess the fastest craft on the river, and to navigate solely in accordance with his selfish ends, acknowledging no public nor private custom which stood in the way of his accomplishing the "fastest time on record" between lock and lock. Might was right, and woe betide the wager boat or pleasure barge which neglected or refused to listen to the warning of his steam whistle. We have not overdrawn this sketch of the "galloping snob" of the river in the slightest degree, and recent personal experiences have convinced us that the "steam launch nuisance" is no imaginary or sentimental grievance to oarsmen and others who wish to take more quietly the pleasures of the river. Pace may be very useful in the lower and broader reaches of the Thames, where expedition may possibly be of some moment, and where there is little or nothing to attract the eye which delights in picturesque scenery. Speed is undoubtedly desirable in those launches which are chartered by the coaches of university crews and others concerned in aquatic contests. But we entirely deny the utility of these "Flying Dutchmen" in the peaceful waters above Richmond, which are sought for purposes of quiet amusement, and should be held sacred to the angler and the pleasure-seeker. We eject our galloping snobs from the Row, declining that they should be permitted to interfere with the public comfort, and there is no good reason why the high-pressure cad should be suffered to show off his vagaries so as to inconvenience the great majority of those bent, like himself, on recreation. The Thames Conservancy have plenty of work on their hands, and cannot be expected to watch every mile of stream, which would be needful to interrupt the "sport" of these pests of the river. Until stronger measures are adopted to put a stopper on their little game, Thames navigation will be as dangerous and unpleasant an operation as forcing the Dardanelles or running a blockade; but the nuisance must be abated sooner or later, or more severe restrictions enforced as regards pace. The principle of steam launches as easy, comfortable, and luxurious conveyances need not be impugned, nor would we interfere with those who are content to utilise their comforts in moderation; but we do most emphatically object to the running-down process as practised in the name of aquatic sport by a few high-pressure snobs for their own selfish ends.

WE hear that the Stewards of the Bangalor races have lately decided a point of racing law in a manner which is likely to cause some sensation amongst racing men, and especially amongst trainers. It is a well-known practice for owners in this country to authorise their trainers to enter their horses for races when the owner is not present. The horse is entered in the name of the owner, though the entry is actually made to the stewards by the trainer. The Bangalor stewards have now decided that the trainer becomes liable for the entrance money, and, in case the owner does not pay up, and if the trainer refuses to pay, he can be posted as a defaulter. We fancy that any trainer posted as a defaulter under such circumstances would have a good cause of action against the stewards for defamation. But it is not with the legal view of the case that we are concerned, but with the injury such a decision is likely to cause to racing in India. Many owners of horses cannot attend half the meetings to which they send horses, and leave it to the discretion of their trainers to enter and run their horses to the best advantage. But, if the Bangalor decision is correct, few trainers will care to accept a responsibility which may make them heavy losers. Of course it is more convenient for stewards to make trainers responsible, for they must pay, or lose their business; whereas defaulting owners can leave the country, and laugh at the stewards. There is no case that we are aware of in which a trainer has ever been held responsible in England under such circumstances, and we trust that the Calcutta Turf Club will be asked to give an opinion on the question.—*Calcutta Englishman*.

DYEING AT HOME.—JUDSON'S SIMPLE DYES.—Judson's Dyes are the best for dyeing in a few minutes ribbons, feathers, scarfs, lace, braid, veils, shawls, &c., violet, magenta, crimson, mauve, pink, &c., 6d. per bottle. Of all Chemists and Stationers.—[ADVT.]

THE GHOSTS OF THE OPERA.

LORD CHESTERFIELD said that whenever he went to the Opera he left his sense and reason at the door with his half-guinea. He looked upon what he called the singing, rhyming, and chiming heroes, the harmonious princesses and philosophers, as nothing better than the birds and beasts, the trees and the hills, which danced irresistibly to the tune of Orpheus' lyre. However much we may envy the noble letter-writer his stall at half-a-guinea, we utterly refuse any complicity with the sentiments he expresses on the subject of operas in general. In his day the Italian Opera was in its childhood; and we imagine that few persons would insist that the bright creations of the dramatist and the musician in our day—the motley children of Scribe and Meyerbeer, of Victor Hugo and Donizetti—are wanting either in sense or reality. But even supposing that the librettist sometimes scandalises our understanding, is that such a great misfortune? Is it not worth our while for once in a way to quit the world of prose, and to live for the moment the life of this fanciful creation? In Mozart's masterpiece, for instance, may we not be allowed to share with Donna Anna her passion of grief, perhaps her thirst for vengeance, even if for an instant; while the notes of the "La ci darem" linger in our ear, we feel a dangerous interest in the hundred iniquities of the splendid *roué*? The characters in *Don Giovanni*—comedy or opera—are nearly perfect in their individuality, even down to that terrible *Commendatore*. Cannot we remember how our half-sleepy childhood shuddered to its very centre at the menacing gesture of that man of stone? The admonitory "Di rider finirai" of the ghostly choir was quite thrown away upon us. No thought ever entered into our head of disturbing with our ribald laughter the repose of the dead.

It has been said, and with some justice, that the plots of operas are frequently extremely improper. No doubt that is so. In fact, in many of them there is a studied carelessness of life and death which would be highly inconvenient if translated into our prosaic existence; and people are poisoned and stilettoed with somewhat indecent haste. Of course, these ways are not at all our ways; but they are quite customary and natural to the denizens of that fairy world into which we are admitted for the nonce. For the time we are privileged and protected spectators of the doings of people who are removed from us in more ways than one. We assist at the banquets and tilts of gods and heroes without being withered by their frown or wounded by the shiver of their lance. We are accomplices with the most ghastly crimes, and join in awarding the most condign punishments without ourselves being asked to take one sip out of the poisoned bowl, without feeling on our shoulder even the gentlest touch of the finger of retributive Nemesis. Besides, we should be careful not to forget that we are permitted in this way to annihilate both time and space, and to associate sometmes with those who lived when strange opinions existed on matters of ethics and religion and crime; that many of these personages are so legendary or so mythical that they have been exempted from rendering any account to history of their good or ill deeds; while others flourished when murder, done by a gentleman, was a gentlemanly weakness, and revenge was the only justice that the imperfect jurisprudence of the day afforded. Besides, as a rule, in the opera the incorrigible are well punished, and every inducement is held out to the bad character to change the evil tenor of his way. For instance, Robert, Duke of Normandy was a sad fellow indeed. The bad name he got in early life would have hanged any one else; yet we know he died in the odour of sanctity. When the curtain falls it is usually our gratification to leave our saintly prima donna surrounded by clouds and cherubim, at the same time that the humbler social position of the seconda donna has not been overlooked, while we are glad to find that the villanies of the primo basso have found him out at last.

Every season we have to thank our enterprising managers for new spirits added to our fancy world. Last year it was *Elsa*, this year a dusky *Aida* and a new *Elizabeth* have taken their places among our tuneful host. German opera does not seem even yet to be quite appreciated out of its Fatherland. *Tannhäuser* is much more melodious than *Lohengrin*; and yet not unfrequently during its representation here we have heard music that never entered into the composer's brain—the regular note of an Englishman taking his rest. We cannot expect friendly French criticism on anything German, and the French always looked upon *Tannhäuser*—introduced to Paris in 1858—as a German revenge for Solferino. Prosper Merrimée writes to his *Inconnue*: "I think I could have written something very like it if I had been inspired by my cat running up and down the keys of the pianoforte." He tells how, at the first night, Princess Metternich kept time with her fan in order to make people believe she thoroughly entered into the music; how she clapped her hands to inaugurate the applause—which did not follow; and how everyone yawned, while everyone wished to appear as if they had found out the meaning of the riddle which they had really long given up.

However, for those who will lend a sympathising ear, there is, independently of the music, much that is extremely touching in the comedy of German operas. So many of them, founded on old German legends, whose favourite theme is the supplanting of animal Paganism by humanising Christianity, have, if we may use the expression, a striking missionary character about them. There is hope even for *Tannhäuser*. As he leaves the presence of the outraged Landgrave and the broken-hearted Elizabeth, the litany of the pilgrims passing by the castle wall is able to move him. Then, as Lord Lytton has it—

"——like a hand across the heart of him
That heard it, moved that music from afar,
And beckon'd forth the better hope which leads
A man's life up along the rugged road
Of high resolve."

And now the conductor's baton has fallen for the last time. For long months the fallen curtain will not reveal again the friends who have charmed away from us many an evening. They have all faded away into the land of *reldche*, that tuneful crew—the unscrupulous Lucrezia, the stately Valentina, pale Marguerite, aristocratic Almaviva, and that saucy young rascal, Cherubino. The ghostly bards have done twanging their ghostly harps; the village maidens have been sent back to their villages; for some time to come there will be no markets held in many market-places we wot of well. The angels have gone up, and the demons have gone down, and left us alone to our humdrum existence.—*Globe*.

At the Windsor Petty Sessions on Thursday week, Lord Charles Innes Kerr, of the 1st Battalion Scots Fusilier Guards, and master of a pack of draghounds, was summoned by the Excise authorities for not taking out a licence for the hounds and huntsman. It was stated by Mr. Crossman, Supervisor of Excise, that last year Lord Charles Kerr took out a licence for thirty dogs and a huntsman, but neglected to do so this year. An Excise officer proved that he saw Lord Charles leave the Infantry Barracks, Windsor, on the 19th February, with 22 dogs, accompanied by a servant. He had written several times to Lord Charles, but had received no reply to his communications. Mr. Crossman said that he had only summoned the defendant in respect of one dog, and asked for the full penalty, which would be about the amount of the licence. The magistrates inflicted a penalty of £10 (half the full fine) for the servant, and the full penalty of £5 for one dog.

FAMOUS PLAYERS OF THE PAST CENTURY.

X.—MR. JAMES DODD.*

Charles Lamb's delight was to wander in the Temple, recalling early recollections associated with it in his grateful memory, and in his essay upon "The Old Benchers of the Inner Temple" he dwells enthusiastically upon the delight he experienced in passing from the noisy bustle of crowded Fleet Street into the quiet of "its magnificent, ample squares, its classic green recesses," and he exclaims: "What a cheerful, liberal look hath that portion of it which, from three sides, overlooks the greater garden—that goodly pile

Of building strong, albeit of paper light.

One summer afternoon, when Lamb was taking his afternoon solace on the terrace overlooking this greater garden, he saw coming towards him "a comely, sad personage, whom, from his air and deportment, he judged to be one of the Old Benchers of the Inn." "He had a serious, thoughtful forehead, and seemed to be in meditations of morality." With his instinctive awe of Old Benchers, Lamb's first impulse was to salute the venerable stranger with profound respect and humility, when "the face, turning full upon me, strangely identified itself with that of Dodd. Upon close inspection"—as he says—"I was not mistaken. But could this sad, thoughtful countenance be the same vacant face of folly which I had hailed so often under circumstances of gaiety, which I had never seen without a smile, or recognised but as the usher of mirth—that looked out so formally flat in Foppington, so frothily pert in Tattle, so impotently busy in Backbite, so blankly divested of all meaning, or so resolutely expressive of none, in Acres, in Fribble, and a thousand agreeable impertinences?" Was this the face, full of thought and carefulness, that had so often divested itself at will of every trace of either to give me diversion, to clear my cloudy face for two or three hours at least, of its furrows? Was this the face—manly, sober, intelligent—which I had so often despised, made mocks at, made merry with? The remembrance of the freedoms which I had taken with it came upon me with a reproach of insult. I could have asked it pardon. I thought it looked upon me with a sense of injury. There is something strange as well as sad in seeing actors—your pleasant fellows particularly—subjected to and suffering the common lot."

Although Dodd was in the habit of resorting daily to these gardens, Lamb probably never saw the poor, little, old, gentlemanly player again; for, not long after (in 1796) he died, only a few months after he had made his final bow to the stage.

Dodd, the son of a hairdresser, was born in London, was educated in a grammar school in Holborn, and at a very early age conceived that passion for the stage which moulded all his future life. Playing the part of Darius, in the *Andrea* of Terence, he achieved such a signal success, and was so flatteringly received, that he determined, at any risk, to be a player. Consequently, at the early age of sixteen, he contrived to join one of the companies of strolling vagrants rambling from inn to inn, and from barn to barn, and, going to Sheffield, there made his first appearance as a professional actor, in the part of Roderigo. Encouraged by his reception, he aspired yet higher, and figured as Richard, Hamlet, Romeo, and in other great tragedy parts. So lucky and clever was he, that his next engagement placed him upon the regular boards at the Norwich Theatre, where he made his first appearance in comedy, and therein achieved a reputation so great that he at length determined to concentrate all his efforts in that direction.

Still, in thus adopting the sock, he did not altogether lose sight of the buskin, and, for some years, although his growing reputation was won with the comic, he was considered no mean exponent of the tragic muse.

It was at Bath, however, that Dodd's fame culminated, and from Bath to London was always regarded by the old actors as a thing of course. In the winter of 1765 he appeared at good old Drury Lane—then under the management of David Garrick and Lacy—as Faddle in *The Foundling*, and made a decided hit. Boaden says he had a weak voice, which he managed with great skill, and Charles Dibdin tells us that the chief merit of his acting resided in its singularity. He was, as most actors then were, a man of no little dignity, honouring his profession, and insisting upon its being honourably regarded by others. Mrs. Charles Matheus has described him as a rotund person, with short, well-formed legs, "always elegantly covered with silk stockings," wearing "Spanish leather shoes, secured by costly buckles, his hair bien poudre, the queue of which was folded curiously into a sort of knocker, which fell below the collar of, oftentimes, a scarlet coat." The little man, in short, was in his attire a decided fop. He was, however, a man of reading, and, as Lamb tells us, left at his death a choice collection of old English literature.

We have in the "Bye-the-Bye" articles contributed to these pages told several curious and amusing anecdotes of this old player, of his story-telling, his amours, &c., and shall therefore conclude this paper with but one.

A Mr. James White meeting Dodd in Fleet-street at a time when he was playing Sir Andrew Aguecheek was irresistibly impelled to take off his hat, and salute him as the identical knight of the preceding evening, with a "Save you, Sir Andrew," and Dodd responding in the spirit of the joke, smartly answered with a half-rebuking wave of the hand, saying, in character, "Away, Fool."

ON the occasion of the Bank Holiday (Monday) Lillie-bridge grounds were filled with a large and respectable audience to witness the extraordinary feats of horsemanship performed by Senor Leon. These consisted of a preliminary exhibition of equestrianism while riding a very spirited mustang—viz., in lassoing a man on horseback and on foot, picking up handkerchiefs, scraps of paper, and pebbles while riding at a gallop, and at three p.m., starting for a great match against time—fifty miles in two hours and a half. Although the heat was overpowering, the following result will show that this now celebrated rider accomplished this most difficult feat with 1 min 30 sec to spare. The times were as follows:—5 miles, 13min 50 sec; 10 miles, 27 min 16sec; 15 miles, 40min 55sec; 20 miles, 55min 5sec; 25 miles, 1h 8min 14 sec; 30 miles, 1h 23min 12sec; 35 miles, 1h 36min 18sec; 40 miles, 1h 50min 23sec; 45 miles, 2h 4min 42 sec; and 50 miles, 2h 18min 30 sec. During the interval of Leon's performances there was a ten miles bicycle race between Markham and Revel, the prize being awarded to the former, Revell giving up after the fifth mile. Following this there was a dog race, in which Mr. Tuck's Maid of Athens proved herself more than a match for all three of the other dogs entered. Afterwards, some skating on the great quarter-of-a-mile rink took place, on which some professionals afforded amusement to the on-lookers. A grand fireworks display at 8.30 wound up a very pleasant day.

TOURISTS AND TRAVELLERS.—Ladies visiting the seaside, and all exposed to the scorching rays of the sun, and heated particles of dust, will find ROWLAND'S KALYDOR most cooling and refreshing for the face and hands: it eradicates all Sunburn, Tan, Freckles, Stings of Insects, etc., 4s. 6d. and 8s. 6d. per bottle! ROWLAND'S ODONTO whitens the teeth and prevents their decay, 2s. 6d. per box. Ask any Chemist, Perfumer, or Hairdresser, for Rowland's articles, and avoid cheap imitations.—[ADVR.]

* For portrait see page 392.

CORRESPONDENCE.

[The fact of the insertion of any letter in these columns does not necessarily imply our concurrence in the views of the writers, nor can we hold ourselves responsible for any opinions that may be expressed therein.]

STABLE FITTINGS.

(To the Editor of the ILLUSTRATED SPORTING AND DRAMATIC NEWS.)

SIR,—One word more about Stable Fittings, and I have done. The *Aesculapius* of an agricultural neighbourhood and market town said to me, in the house of a large occupier of land, "Remember, Sir, foul air always ascends." The best ventilator, he went on to say, is a pipe, the diameter of which should not be larger than a common tumbler. It should penetrate the roof below the rigging, and rise a few inches above the tiles, to prevent the rain washing down. The mouth should be protected by a piece of iron, rising on two pieces of strong wire from its edges, to prevent cold air, hail, or snow beating down to any extent. The end of the pipe should be behind the horses, so that no air or moisture comes on them. The narrow diameter prevents any draught, or wet, of consequence, coming down into the stable. Ventilators are generally in the window; and the only ventilation they give is when the stable-door is opened, and a thorough draught established, which is always bad for horses.

Of course, this is a ventilator in a rude and pristine state; but the principle it enunciates is always the same—foul air ALWAYS ASCENDS. Science and civilisation lending their aid may carry the rough into a cultivated form.

X.

DE VERE'S BIRD-TRICK.

(To the Editor of the ILLUSTRATED SPORTING AND DRAMATIC NEWS.)

SIR,—I have just been reading the correspondence in your paper about the Flying-Cage Trick, performed by Mr. De Vere, at Cremorne. As I am well acquainted with the manner of doing it, having performed it frequently as an amateur, with an empty cage, I can endorse what "South Kensington" says on the matter. I believe it is just possible for the trick to be done without killing the bird; but in every instance it is either killed, or badly hurt.—I remain, Sir, your's truly,

AMATEUR.

Aug. 5, 1876.

THE SHAKSPEARE COMMEMORATION THEATRE.

(To the Editor of the ILLUSTRATED SPORTING AND DRAMATIC NEWS.)

SIR,—I was glad to see in your this week's impression the protest of Mr. W. S. Raleigh against the proposed Shakspeare Theatre at Stratford.

I have always considered it a false movement to erect a commemoration theatre at Stratford, a purely agricultural town, affording but few attractions to the stranger, save as the town which holds the remains of our almost deified bard, who, if he had been a Roman Catholic, would have been long ere this canonised, and a visit to his shrine would have been enjoined as "un acte de rigueur."

Most cordially do I advocate that England ought to have an endowed national theatre, where students in the histrionic art, one of the noblest, most instructive, and, if well conducted, one of the greatest moral instructors of a country; but then a proper locality ought to be selected. If the Shakspearian sentiment be in the ascendant, then I submit that Bankside or its vicinity, where Shakspeare first proclaimed the vigour and cosmopolitan intensity of his mind, ought to be the site of a national theatre. One can understand that memorable spots engender noble and soul-stirring emulation in succeeding generations, and, consequently, rising actors in many instances would be actuated by these feelings when they trod the ground that Shakspeare did. But I fear that this healthy excitement would be found wanting in Stratford. The town has no particular history of its own, save that Shakspeare first saw light there, passed a few of his earlier years there—some of a dubious character, according to traditions—and then, after a glorious career in London, came to lay his bones down in his native town, as many men, after a successful career far from home, have done, and will do.

From these facts, I entertain misgivings that the present enthusiastic promoters of the commemorative theatre will, after a very short lapse of time, find their scheme inoperative, if not abortive.

In the hideousness of the design for the theatre, I apprehend every person possessing the slightest scintillation of taste will agree. Many of my friends know that for years past I have been collecting illustrations for Shakspeare, and sorry was I, last week, when I was compelled to add the print you gave to the public as, a voucher of the architectural skill of England in 1876. Englishmen have many, very many, splendid qualities, but they have as yet to achieve the capability of erecting a truly rational and intelligible national monument.—I remain, yours truly,

H. R. FORREST.

Birmingham, August 7, 1876.

MISCONDUCT TOWARDS A WARD IN CHANCERY.

WILLIAM MARSHALL, a "book-maker," appeared in person in charge of a warden of Holloway Gaol, before Vice-Chancellor Bacon on Saturday, and moved the court to order his discharge. Mr. Ford North appeared for the plaintiff, and said that Mr. Marshall had been in prison for upwards of five months, but his lordship would not forget the flagrant circumstances under which he was committed. If his lordship thought the prisoner had been in prison long enough, then he, on behalf of Mr. Smith, the lady's representative, would not oppose the prisoner's release. The Vice-Chancellor: I cannot make any order for your release from prison. You were sent to prison on account of a scandalous transaction on your part, towards a young lady who is a ward of court, and you are kept in prison because for the safety of the lady it is not right that you should be at large. You have by your scandalous act ruined her reputation, and perhaps destroyed her happiness for life. For this act you were sent to prison, and therefore you must remain there. You were not imprisoned for non-payment of costs, but because of your scandalous conduct, not only in treating with contempt the order of the court, but towards the lady in question, over whom whom you have acquired a certain degree of influence. When in your petition you gave an undertaking that you would never again interfere with the lady, I was then disposed to release you on paying certain costs. I cannot ask the gentleman who has been appointed to take charge of the lady to pay the expenses incurred by your misconduct. The Prisoner: Am I to stay in prison all my life? The Vice-Chancellor: I don't know; that depends on you. I make no order. The prisoner then left the court in custody.

REPORTS from the majority of the Scotch Moors promise better grouse-shooting than we have had for three years past. The Prince of Wales will shoot over his Birkhall grounds, and also over the leased moors of Aberdeenshire and Gairnshiel. The sport on these seems likely to be indifferent so far as regards grouse, but the deer-stalking, it is said, will be splendid. The Marquis of Huntly's moors will yield well, but the information furnished is hardly so favourable in the district of Glenesk, where the Earl of Dalhousie's moors lie. Lord Cairns, as usual, has taken the Mildenhall moors, and the Earl of Dudley the Hunthill grounds. The Duke of Richmond's forest of Glenavon is well stocked with stags.

NIGHT SCENES IN PARIS.

PARIS is the great centre of attraction for pleasure-seekers of all nations and all ranks. The millionaire and the mechanic, the refined, the intellectual, and the vulgar, the wildest and most reckless of naughty revellers, and the staid, good folk, who take their recreation sadly, with a quiet flavour of respectability in it, all flock to Paris for enjoyment. The Parisian enjoys life; his main business is to gratify his eye, his ear, his palate. As soon as evening shades begin to gather, he sallies forth, intent upon one or another form of recreation. Open-air amusements are his great delight. Foreigners smile at the boisterous, hilarious, thorough way in which Parisians abandon themselves to revelry at the gay Mabille, the Alcazar, the Closerie des Lilas, or the Chateau Rouge, and, surely there is no harm, when at Rome in doing as Romans do. In Paris many a pleasant evening can be spent whilst sitting outside one of the cafés on the boulevards, sipping coffee, or drinking a cool "bock," while watching the carriages and the fiacres à l'heure slowly pass by, and the ever-changing throng of people, in every variety of costume, composed of every civilised nationality, all of whom seem perfectly gay and happy. From here you may go to the Champs Elysées, and hear a splendid open-air concert, or if you prefer vocal or comic entertainments, you have but to enter any of the many cafés chantants. Skating-rinks are now added to Parisian attractions, and such rinks! so rich and tasteful in their decorations, so brilliantly lighted, that entering them from the outside gloom is like a sudden plunge into fairy land. Gas from a thousand burners flashing from burnished reflectors, gleams and quivers on the smooth, hard, ice-like flooring, over which, with a graceful, undulating motion, float gaily-dressed women, to the sound of brilliant and lively music, each attended by the most gallant, courteous, and attentive of cavaliers. Youth and beauty, mirth and grace, lend the scene their charms. Here, hand in hand, their young voices blending like silver bells, in harmonious laughter, come a chain of young and pretty girls, rapidly driving all before them. The most intricate evolutions are accomplished with graceful ease. Eyes sparkle with pleasure, or soften into tenderness, and here and there, the fun grows furious and fast. Now and then there is the excitement of a tumble. A flutter of flowing drapery, with a momentary glimpse of a pair of pretty ankles, or more, and a score of eager hands are outstretched to raise a prostrate fair one. A roar of laughter drowns a muttered cry of annoyance or disgust, and a gentleman is down. If he gets a single pair of helping hands he's lucky. There is a queen of flirts, flitting now here, now there, a very butterfly of a girl. Occasionally, as surgeons will tell—but hold, one cannot even think of care or gloom in such a scene as this. Beware!

It is at the rinks that the Americans and English most do congregate, for the thing is, after all, hardly so popular with French people as it is in England, Canada, and in its native home—America.

CHESS.

TO CORRESPONDENTS.

CORRECT SOLUTIONS RECEIVED from I.S.T., J. Maitland, R.W.S., and Perth. That by Maryland is wrong.

P. S. SHENELE.—The solution you propose will not hold water. Look at the position again.

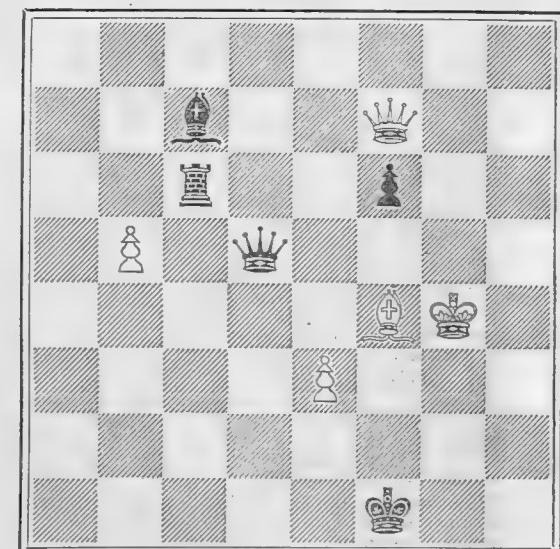
PODARESS TOM.—The solution sent is correct.

F. H. LAKEMAN.—Thanks for the game. Such contributions are always welcome.

PROBLEM NO. 108.

BY MR. A. P. BARNES.

BLACK.



White to play and mate in two moves.

An International Correspondence Tourney was set on foot some time ago between eight players of the United States and a similar number of Canadian Amateurs. The battle is still pending, but according to the last return the Canadians had won six games to their opponents four. We append one of the parties recently concluded between Mr. Northcote of Toronto, and Capt. O'Farrell, of Hartford, Conn.

[EVAN'S GAMBIT.]

WHITE (Mr. N.)	BLACK (Capt. O'F.)	WHITE (Mr. N.)	BLACK (Capt. O'F.)
1. P to K ₄	P to K ₄	19. Kt takes P	Q to Q Kt ₅
2. Kt to K B ₃	Kt to Q B ₃	20. Q R to B sq (e)	B to K B ₃
3. B to Q B ₄	B to Q B ₄	21. B to Q B ₅	Q to R ₄
4. P to Q Kt ₄	B takes P	22. B takes R	Kt takes B
5. P to Q B ₃	B to Q R ₄	23. Kt takes B P	Kt to sq
6. P to Q ₄	P takes P	24. B to B ₄	B to Q Kt ₂
7. Castles	P takes P	25. K R to Q sq	B to B ₃
8. Q to Q Kt ₃	Q to K B ₃	26. Kt to Q ₅	P takes Kt
9. P to K ₅	Q to K Kt ₃	27. R takes Kt	Q to B ₂
10. Q Kt takes P	P to K ₂	28. Q to B sq	Kt to K ₃
11. Q Kt to K ₂ (a)	P to Q Kt ₄ (b)	29. R to Q Kt ₅	R to Q B sq
12. B to Q ₃	Q to K ₃	30. K R to Q B sq	B to Q ₅ (ch)
13. Q to Q Kt ₂	Kt to K Kt ₃	31. K to R sq	B to K ₆
14. K Kt to Q ₄ (c)	Kt takes Kt	32. R to B ₂	Q takes P
15. Kt takes Kt	K takes K P	33. Q to Q ₃	R to Q sq
16. P to K B ₄	Q to Q B ₄ (d)	34. R to K B ₅	Q to R ₃
17. B to K ₃	B to Q B ₆	35. Castles	and Black resigned (f)
18. Q to K ₂			

(a) This is generally considered to be White's best move, though B to Q R₃ and R to K sq may also be played at this point.

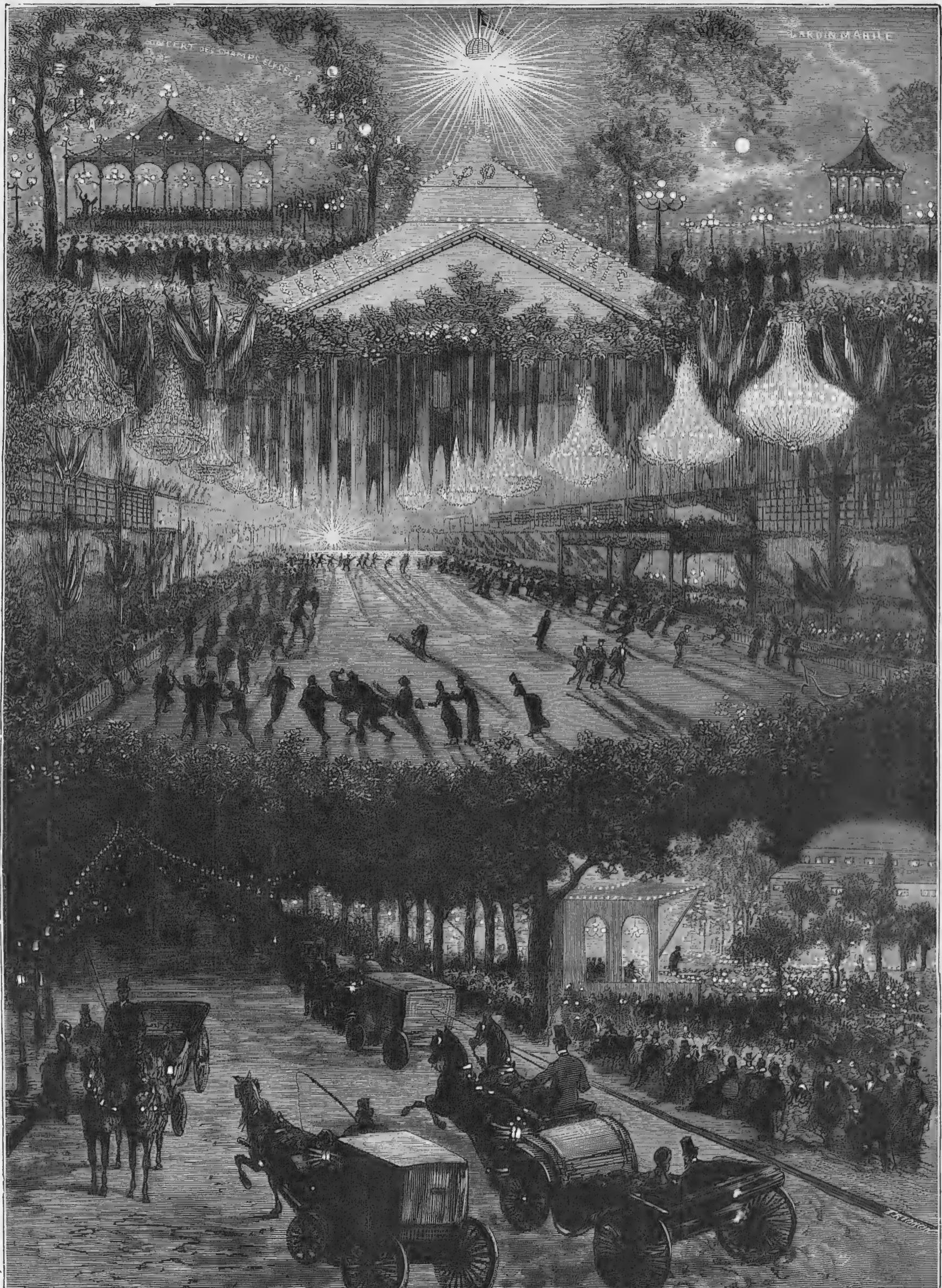
(b) This counter gambit is the key of the "Compromised Defence."

(c) The usual move is 14. Kt to K B₄.

(d) Well played; winning the exchange at least.

(e) He has no resource. If he retakes with Queen, White wins a piece by R to K₂; and if he play B P takes B, White rejoins with Q takes Q P.

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NIGHT SCENES IN PARIS.

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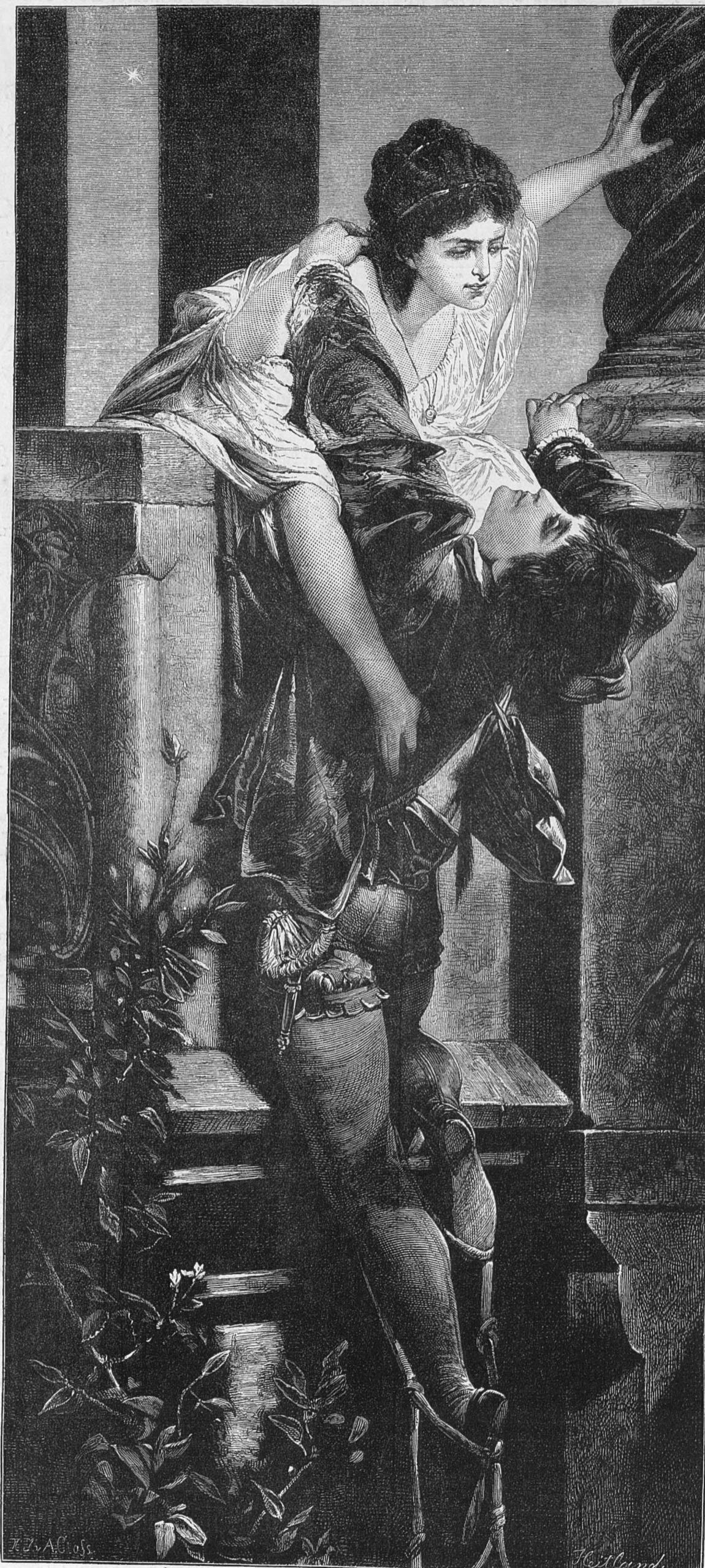
MUSIC & THE DRAMA
ABROAD.

GYMNASE.—*La Crise de Tho-massin*, comedy in three acts, by M. Verconsin, has been produced here with some success. One of the amusing features of the piece is the career of Lacassade, searching continually for his runaway wife, and only finding her at the last moment. Landrel is pleasant in the part of the deserted husband, and Francè makes meritorious efforts to restore to the Gymnase the Geoffrey which it has lost. Mdlle. Hélène Monnier, with much intelligence, saves the equivocal personage of Madame de Valjoli, and Mdlle. Généviève Dupuis is extremely smart in the part of a servant. This young actress, who played with great success the Gamin de Paris in the morning performance at the Gymnase, has the sharpness and the vivacity of the race of Déjazets. On the whole, the work may be pronounced a fair success for summer.

AMBIGU.—Here has been produced *Le Voyage à Philadelphie*, in seven tableaux, by MM. H. Berguet and Grange. There is no plot in the piece, which simply consists of the adventures of a working-woman's delegation in the Centennial Exhibition. Some humour and gaiety is displayed, and the public seemed delighted. Unfortunately, the extravaganza is put upon the stage in a most parsimonious manner. The scenery is scanty, the costumes tawdry, and the ladies insufficient in number and good looks. Mdlle. Seignard certainly requires a course of Banting to reduce her size, but the little voice she has is agreeable. Mdlle. Bernier wears with equal ease male or female attire, and evidently knows her business. M. Legrenay would do well to tone down his effects, which go beyond the mark. The general result is, however, satisfactory, and the piece will probably last out the hot weather.

The competition of the pupils at the Paris Conservatoire de Musique occupied the whole of last week. The display in tragedy was, as usual, far inferior to that in comedy. Moreover, neither of them has been very brilliant this year. In the former the jury did not award any prize to the women, and a second one only to MM. Sylvain and Levanz. The former had a first accessit last year. The principal success was for M. Levanz in the magnificent monologue of the second act of the *Roi s'amuse*. A second accessit was given to M. Chameroy. The first prize in comedy was obtained by M. Darvigny, second prize last year. He plays lover's parts admirably, and has an air of great distinction, so that he caused a sensation in a scene of the *Père de Famille*. His acting is sober and excellent in every point. MM. Barral and Blanche had a second prize ex quo. One played Géronte and the other Arnolphe. They will make two very pleasant comedy-fathers. No first prize in comedy for women; the second prize being awarded to Mdlle. Carrière, amidst the great applause of the public. She was, in fact, very attractive in the part of Marton in *Un Mariage sous Louis XV.*, and still more seducing in her replies to several of the other candidates. In fine, the competition was satisfactory, but produced nothing very astonishing. Among the competitors for the prize of grand opera, Mdlle. Richard gained the second prize (there was no first), having particularly distinguished herself by the part which she took in the duet of Azucena with Manrique in the *Trouvère*, and in that of Arsace with Assur in *Semiramide*. Her voice is fresh, well-toned, and of great surety. A first accessit was conferred on Mdlle. Puisais, and a second on Mdlle. Baron. The jury gave no first prize to men for grand-opera, but a second was awarded unanimously to M. Quelain, whilst MM. Furst and Demasay both obtained a first accessit.

The Vaudeville has at last closed its doors after struggling on for a considerable time against almost empty benches. Nothing else was possible. About four or five theatres now remain open, for out of the seven of which the doors are not closed, we cannot take into account those obtaining only ridiculous receipts.



THE BALCONY SCENE FROM "ROMEO AND JULIET."

From a Painting by Hans Makart.

M. Sardou has just terminated at Marly the fourth act of a grand drama taken from Prince Lubomirski's novel of "Fonctionnaires et Boyards." The title of the piece has not yet been fixed.

The Théâtre-Français has engaged M. Darvigny, who gained the first prize for comedy at the late competition at the Conservatoire.

The last performance of the ballet of *Sylvia* took place on Monday night. Mdlle. Sangalli, departing on her annual leave of absence, danced her pas in the last tableau.

The concerts in the Champs Elysées continue to be largely attended during the summer season by dilettanti, families, and strangers, attracted by the admirable orchestra of M. de Besselière, his well-selected and attractive programmes, and the talented soloists. The evenings of Tuesday and Friday are most frequented.

A new extravaganza, called *L'Amore dei Tre Melarancie* ("The Love of the Three Oranges"), by M. Scalvini, has just been brought out with success at the Politeama Theatre at Rome. The plot is founded on a story by M. Gozzi, but the music is in great part borrowed from Offenbach's operettas.

Among the performances promised for the coming winter at the Apollo Theatre, Rome, is a ballet by M. Pratesi, entitled *Messalina*. The *Popolo Romano* objects that the subject chosen is not a proper one for a ballet.—*Galignani*.

Besides the £32,000 per annum which the Paris Grand Opera receives by way of subvention, it is stated the average receipts are 18,735fr. a night, which produces nearly £160,000 a year.

To-morrow (Sunday) the performances of Herr Wagner's four-day opera, *Der Ring des Nibelungen*, will commence at the theatre at Bayreuth.

M. Violet, the builder of the new French opera house, has been decorated with the ribbon of the Legion of Honour.

A large hippodrome has just been constructed at the Place de l'Alma, Paris. It will hold 5,000 persons, there being 100 private boxes and 4,000 other seats. MM. Blazinet and de Hagues are the directors.

Georges Sand has left behind her five plays, all taken from her novels. One, entitled *Mademoiselle de la Quintinie*, has been received at the Odéon. Two others, called respectively *Mont-Revéche* and *Indiana*, and written in collaboration with M. Paul Meurice, are unfinished, though the first is nearly completed. *La Princesse Aldini*, commenced in collaboration with Alexandre Dumas, is also incomplete, two acts only being written. From *La Mare au Diable*, Mdlle. Sand had drawn the subject for an opera-libretto, the music for which has already been composed by Mdlle. Pauline Viardot.

Mr. Sothern has been prostrated by the heat in Philadelphia, and was unable to play at the Walnut-street Theatre.

It is expected that nearly 4,000 singers will be gathered, on September 9, 10, 11, and 12, at the festival in Amsterdam, to celebrate the jubilee of the "Amstel's Mannenkoon."

From America we learn that Edwin Booth, after a dreary period of mental anxiety and distress, has escaped from the financial difficulties in which he was involved by the erection and management of his theatre.

At the Fifth Avenue Theatre the play of *Pique* has achieved a run of nearly two hundred and fifty representations.

THE beautiful grounds attached to Camden House, Chislehurst, on Monday last were filled by a large number of visitors, the principal attraction being the annual athletic sports of the 1st Administrative Battalion Kent Rifles, which, in accordance with usual practice, devoted the last day of the annual camp of instruction, the purely business part of which concluded on Saturday with the inspection, to this relaxation from duty. The programme was of the ordinary character, there being in addition, however, a tug of war and a competition in bayonet exercise.